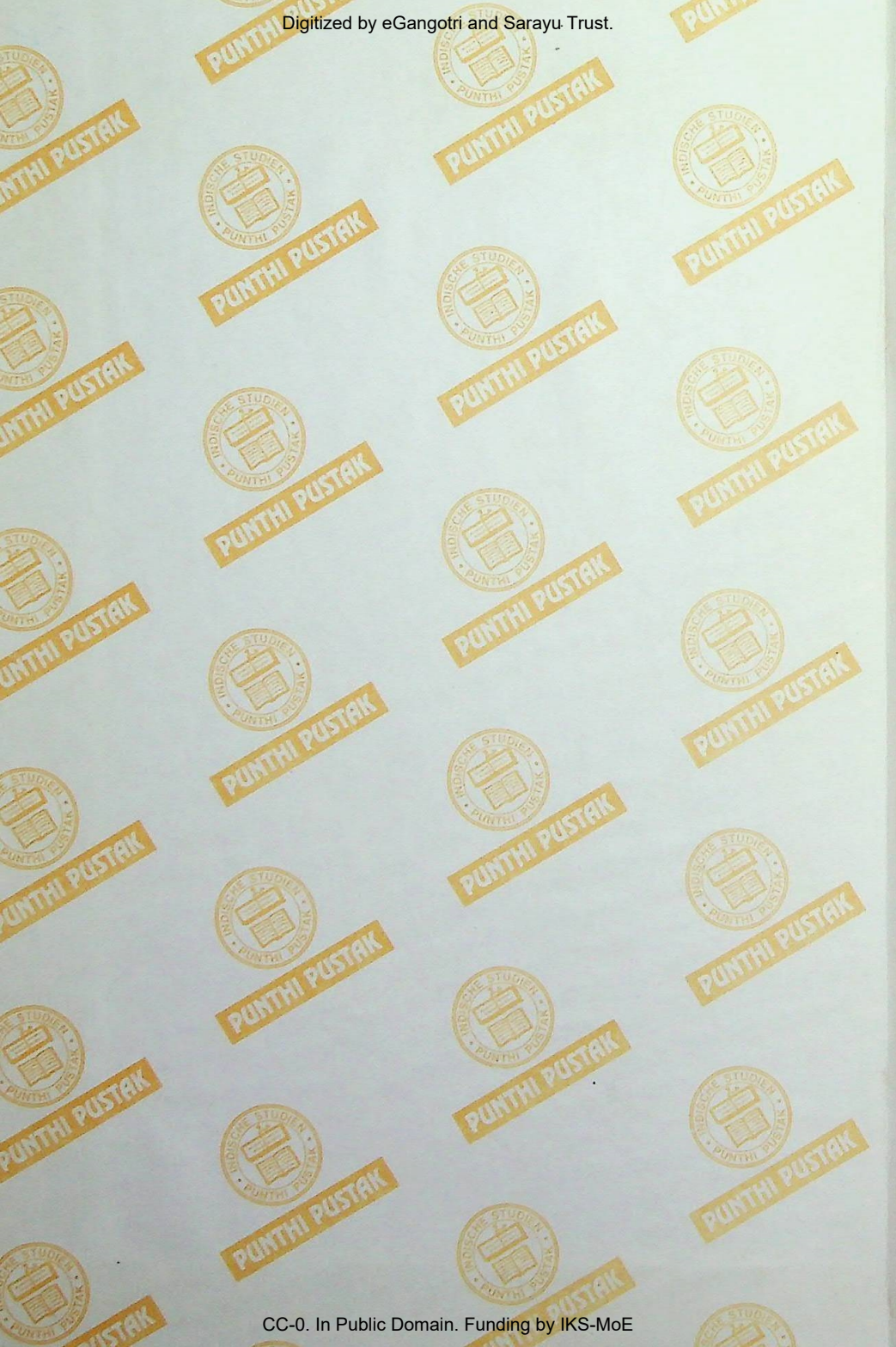


TEMPLES IN CLASSICAL ART AND ARCHITECTURE OF EASTERN INDIA

BRAJA KISHOR PADHI



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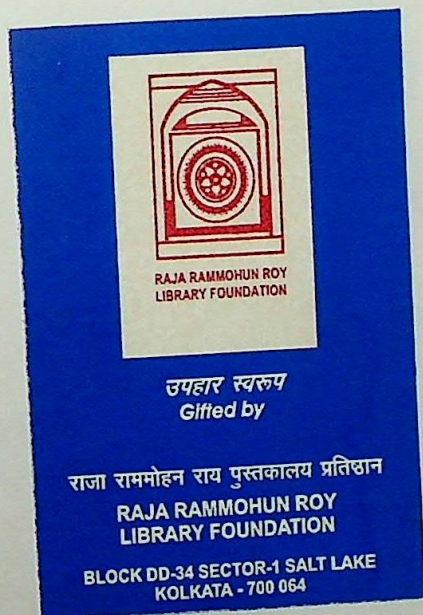
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*Dedicated to the sacred memory
of my beloved Father,
Late Hari Hara Padhi*

Dedicated to the sacred memory
of my beloved Father,
Late Harn Harn Poddhi

Professor (Dr.) Sadhu Charan Panda
Vice Chancellor
Utkal University of Culture
Sanskriti Vihar, Bhubaneswar

FOREWORD

Religion is an essential subject in the school curriculum all over the World. To create social awareness for worshipping, it should be learnt effectively as it is close to the life of every individual. Temple Art is an integral part of our religious life. So its study is not only highly essential but also required for spiritual realization.

It is a matter of great pleasure that Dr. Braja Kishor Padhi has delved into the past effectively and put forward in clear terms the intricacies of temple architecture co-relating ethics and philosophy of religion.

I am also extremely glad to note that evolution of temple architecture has included the scientific basis and socio economic history of South Orissa. His attempt has highlighted little known aspects of evolutionary activities in temple building in South Orissa in particular and that of Orissa in general.

To draw the mural arts over the mortar is a general phenomenon of artisans. But to bring into the shape of temple, icon, and architecture is technical one. The discovery of extant temples belonging to mediaeval period by Dr. Padhi is very encouraging and illustrative of architectural development with local temper.

I wish the book 'ELEVATION AND ETHICS OF THE TEMPLES OF ORISSA' by Dr. Padhi, will go along way in popularising hither-to unknown aspects of temple architecture.

PROF. (Dr.) SADHU CHARAN PANDA

Professor (Dr.) Sadhu Charan Panda
 Vice-Chancellor
 Odisha University of Culture
 Sambalpur, Odisha, India

FOREWORD

Religion is an essential subject to the school curriculum all over the world. To create social awareness for worshipping it is one of the main objectives. As it is close to the life of every individual, temple art is an integral part of our religious life. So its study is not only highly essential but also required for spiritual realization. It is a matter of great pleasure that the Odisha Sahitya Akademi has devoted its first volume to temple architecture in Odisha. It is a book which is not only a study of temple architecture but also a study of the philosophy of religion.

I am also extremely glad to hear that evolution of temple architecture has included the scientific basis and socio-economic history of South Odisha. The author has highlighted the known aspects of evolutionary changes in temple building in South Odisha in particular and that of Odisha in general.

To draw the mind and eye over the matter is a general phenomenon of artists. But to take into the shape of temple, man, and architecture is technical one. The history of Odisha temples belonging to medieval period is the best example of very encouraging and illustrative of architectural development with local temples.

I wish the book "EVOLUTION AND ARTS OF THE TEMPLES OF ODISHA" by Dr. Panda will go a long way in popularising history and art of Odisha temples.

PROF. DR. SADBHU CHARAN PANDA

PREFACE

Eastern India is rich in various kinds of Art and Architecture since primitive period. This monograph is the outcome of my three decade rigorous labour as Excavator and scholar on studies of Inscriptions, Art, Architecture, Iconography, Sculpture, Caves, Monuments, and Religions etc. of Eastern India. Many scholars, colleagues, students and my well wishers wrote letters requesting for sparing copy or copies of some of the articles written by me. Some of these articles that were presented in Regional and National Seminars and were published in some journals, volumes are not readily available and I often felt embarrassed for being unable to supply it same and to help them at the time of their need.

About two hundred research papers and articles dealing with original source materials, with first hand information on Art and Architectural history of Eastern India have been published and request came, from many quarters for the publication of these papers in one volume. The students mainly on the subject/discipline inspired me to trace out those articles. The affection, request and pressure of the scholars forced me to bring out this volume in text shape.

There are abundant sources of materials for the reconstruction of the art and architecture of South Orissa. No comprehensive archaeological works have been attempted till date. In the books like District Gazetteers there are some hints on this assessment in few pages only.

For the present work, as to the methodology and source to be adopted, I preferred to utilize the Vedic texts. But the archaeological findings, temple folklore, paintings, iconography are taken to examine for critical analysis and historical interpretations. Temples, Churches, Masques consolidating more than eight hundred are coming under

this Project. I have conducted a field study and marked the art of each temple in order to get first-hand information and acquaintance with the sites. Some of them have been taken for vivid discussion. The inscriptions, Copper Plates, early literary works and modern works by competent authorities in this field have been considered for its detail study. In tracing the development of the Puranic concept of images, I have selected the scriptural texts in the order of gradual development of the concept of the iconography of the deity in their fabric. These materials helped me enough to mark the speciality of art and architecture of eastern India. Interviews with the artisans, prominent persons were taken into account for its scientific composition. Museums and Libraries are utilised for a proper codification and for comparative assessment in this purpose.

I wish to record my profound gratitude to Professor (Dr.) Sadhu Charan Panda, Vice Chancellor, Utkal University of Culture, Sanskruti Vihar, Bhubaneswar, for his stimulating guidance, affectionate encouragement and thought-provoking suggestions during my research work leading to obtain the Doctor of Literature Degree of the Sambalpur University (Orissa).

I offer my deepest regards to the heavenly soul of my beloved mother Late Rohini Devi for her loving inspirations and encouragements.

I am indebted to Professor (Dr.) Sadashiv Pradhan and Professor (Dr.) Debananda Chopdara, Er. Arun Kumar Padhi, for their interest in looking through the work and extending their precious suggestions for its improvement.

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My labour and efforts would be fulfilled if the present volume on Art and Architecture of Orissa comes to the use of young Researchers and Scholars for whom it is intended.

Dr. BRAJA KISHOR PADHI

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INTRODUCTION

Cities and towns do not possess the green beauty of the countryside. They are filled with din, bustle, dust smoke, politics, and artificial affection. The modern people feel suffocated in this heavy atmosphere. They wish to taste the cup of natural scenes which is not available in the crowded places. The ancient caves, rock art, mural art, sculptures, are an attempt to provide a separate perennial taste of beauty to these busy people. From these we find a wealth of ancient glory which is rare in other parts.

Orissa was divided into many parts and ruled by a number of rulers independently for a long period. Southern belt derives the history of Orissa into a peculiar space by dragging the new method of art and architecture. The region of Khinjilimandala waved to put forth the new milestone in South Orissa. It has already been created before Seventh Century A.D., comprising an area from Boudh to Aska. As per the views of R.C. Majumdar, Yasha Bhanja was ruling in this belt at that time. Its capital was at Dhritipur. Raghunath Bhanja separated to form and rule Ghumusar in 832 A.D. The different religious creeds are well established in Ghumusara region well in advance. The number of caves, monuments, temples, sculptures, inscriptions and palm leaves form a substantial part of architectural heritage. The art and the architecture belonging to Jainism, Buddhism, Hinduism, Christianity and Islamic were very popular. These edifices dominated significantly the religious perceptions of the people of this region.

In the early modern period, the political atmosphere of South Orissa was whirled by the Muslims, the

Marathas, the British and the French. Being a ruler of small estate and with a dearth inadequate financial resource, there was no other way except religious method to bring oneness. On the other hand the fear of respective powerful parties and their political volcano, forced to modify the architectural base, that are an interesting one in this sequence.

The temples of South Orissa in comparison to eastern temples of Orissa, are small in size. In the methods of construction the people of South Orissa followed both the northern school and southern school of temple styles of India in their temple architecture. Though they observed the basic philosophy behind the temple, its meaning and significance, yet they modified the elevation and plan a little. From the time immemorial temples, caves, archaeological sites and forts familiar to antiquarians or monuments, inscriptions, literatures, paintings, traditional curricular festivals, which have come within the scope of general art and architecture brought this project to be scrutinized emphatically. It has been desirable to mar the clearness of the thought by over crowding them with the art of secondary local importance. On the other hand, the art and architecture presuppose an elementary knowledge of especially of South Orissa history and culture.

The territory of South Orissa has significantly contributed to the richness of architectural and cultural heritage of Orissa through her artisans as evidenced from the checked art history from early times to the down fall of the British rule.

Temple is the centre of culture, religion, art, architecture and civilization, of a particular region. The artisans are the media who interlink through their performance. Basing on the performance of the artisans they can be divided into the following categories:

1. Religious: The artisans of this category are

constructing the temples, images of Gods and Goddesses, etc. They are following the different mythological books and monuments.

2. *Aristocracy*: The emperors and rich personnel are inviting them to construct their palace and buildings roads and bridges, gardens, etc.
3. *Military*: Forts were the vital places to remain on safety. The rulers were interested to construct the forts for the safety of the subjects and royal personnel. There are various types of forts for different purposes.
4. *Rational*: Some of the artisans are interested to prepare various types of utensils for day-to-day use. The artisans of this category are doing traditionally. They are very small in-group.
5. *Decorative*: From the ancient times to till date, there are number of artisans who are doing the arts. They are depicting their art on rock or in any temples. The ancient rock art are based on social culture whereas fresco art are mainly based on various myths.

In Indian tradition and belief religion is not something divorced from life. Synthesis of the spiritual and sensual is a cardinal corner stone of Indian philosophy. ⁽¹⁾ Art is the scanning piece of religion, replica of civilization and gist of culture. Artisan scrolls the above fact through his architecture.

The history of art and architecture has been flourished in India since time immemorial, right from the prehistoric period. In course of this lengthy period, many changes and evolutions in art and architecture are found. Each century, each period, each dynasty accumulates its own significance. Their accumulation forced to introduce their style and manner and the history of these implementations is vogue the history of art.

The bronze figure of the dancing girl discovered from

Mohenjodaro is wearing ornaments. Naked except for a necklace and bangles, her left arm rests on her knee while her right one rests on her hip, She stands in a provocative posture.⁽²⁾ By looking at these arts, one can easily find the density of the age of art history from it.

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EVOLUTION OF TEMPLE ARCHITECTURE

The temple is the structure we put up with devotion for the residence of God when He descends to this world for our sake. At the early period construction of the temple in art tradition reached its zenith in between 300 A.D. to 800 A.D. At first it was started functioning at different caves, holes of hills. During the time of Buddha a number of Viharas were established. The caves were utilized for religious purposes. ⁽¹⁾In those places, marvelous painting, art and architecture were carved to make the place beautiful. These places were mainly famous on religious grounds. The seminars, discussions, teachings, functions, festivals, worshipping, prayer, etc. following the respective religion were taken up.

During the Third and Fourth Centuries A.D., the artisans started to construct the temples with stones and bricks. They utilized less number of stones and less number of joints. This method extends the durability of the temple to a long period. But the temple becomes small in height. Mahendra Giri is the highest mountain of Orissa. Its height is 4973 feet. There are a number of temples like Bhima temple, Gokarneswara temple, Judhistira temple and Kunti temple. These temples are bearing that Gupta art and architecture. It is the oldest temple. The height of the temple is 15 feet only and stands on rock of 9 feet length, 4 feet width and 3 feet height. It consists of nine numbers of stones only. Besides these temples, there are five numbers of cutting stone pieces. These cutting stones were used as meeting place. There is also a hole in this hill called Darubrahma Khola. The temple holes of this hill are looking like a cave temple

and cave hole. In this context two temple architectural forms placed at Kuberaswara temple near Kailasha Nagara village can be marked and compared. These are also little in size and have simple in style. They have only one chamber of each.

The Nilakantheswara temple situated at the hill of Jagamunda of Koraput district is having Gupta art and architecture in style. The height of this temple is in between twelve feet to fifteen feet. There is no architecture on the temple walls and has been constructed with big nine stones only. In later periods, the Sikhara or Kalasa has been added in the temples of Mahendra Giri and Jagamunda hill.⁽²⁾ In this context for construction of small temple the two temple architectures at Kuberaswara temple complex near Kailasha Nagara can be marked and compared.⁽³⁾ These are also little in size and have simple in style. They have only one chamber of each.

Lord Shiva was called Smashaneswara ⁽⁴⁾. So the people of Shaivite sect were worshipping Him without constructing any temple. In due course, the temples were erected having one chamber only and it was square in size. Its roof was plain. The temples developed to become rectangular, octagonal and circular, the temples became rectangular in style, and the single chamber of the temple is improved into two, three, four, five, six and even seven chambers. These chambers were added in single line beginning from the main chamber and constructed adjoining to it at front only. In the verge of mediaeval period the chambers were constructed at two sides and looked like plus symbol. Like that the roofs were pointed instead of flat. The height of roofs developed and looked like a hill and the inner sides of the chambers were looked like caves.

In India the reign of Guptas witnessed an artistic activity to all-important places of their territory and Orissa

was one among them. The spiritual impact of the Gupta classical phase, which seems to have the foundation of medieval Indian sculpture in general, appears to have hardly any impact on temple sculpture of Orissa. ⁽⁵⁾ From the very early period Orissa has been an eternal abode of a remarkable and far-reaching sculptural activity. The number of monuments the caves of the Jainas, the Buddhist Monasteries, the Hindu temples and innumerable sculptures are evident as her cultural heritage. In long run the sculptural art of Orissa became decorative and every part of it emphasized the religious edifices as symbol. Admiring the Orissa artist, Bidya Dahejia, pointed out ⁽⁶⁾ "Once the Orissa sculptors made a start, they rapidly achieved a fluency in handling their material, made striking advance in style and technique and rediscovered perfection in their own way."

In this case the temples of Ghumusar represent in concrete form, the prevailing religious consciousness of the people, the will of the community and the religious condition of the period. The temples are remarkable and unique for their architecture and construction techniques. These are magnificent for its immortal sculptures of various types. In most of the temples on the outer surfaces there are profusion of sculptures and paintings. Sculptural art of Ghumusar occupies an important place in the history of Orissa and India also. At a very early period, the artists in Ghumusar had attained a high degree of excellence. In the human industry and skill the specimens provided by them are truly marvel. The artist tries to throw his expression through his art. It is his visual expression. It is also an expression of a word of thought and feeling trying to portray relationship between man and God. ⁽⁷⁾

The temple sculptures at Jajpur in Cuttack district and at Mahendra Mountain in Ganjam district may be connected with the early movement of the temple

architecture in India. The temples of this period show the signs of a special type of temple architecture, known as Kalinga type. ⁽⁸⁾ It is sub-class of the 'Nagara' type having 'Sikhara' style and Mukhasala as the characteristic of temple architecture.

Vaishnavism and Brahmanical religion received remarkable distinction during Sailodbhaba period as revealed in the Ganjam Plates of Madhavaraja-II dated 619 A.D. Various Gods and Goddesses of the Shaivism, Brahmanism and Vaishnavism like Shiva, Uma-Maheswara, Ganesh, Kartikeya, Ardha-Nariswara, Dikpalas, Saptamatrukas and Navagrahas adorned the outer walls of the temples of this period. ⁽⁹⁾ 'Chaitya' medallions, floral motifs, animal figures and beautiful scroll designs formed the decorative aspect of the religious shrines.

Though the pathology of ancient texts describes various forms of art and architectural designs, it concludes the common philosophy. The artisans and preceptors only imply the number of factors scrutinizing their own religion vividly through it and that media become the monument in due course.

The human homage of contemplation and atonement of religions though varies from each other, they possess some common features by them. They prefer a place to practice and preach their own theology and preserve the status of heaven. The culture, art, architecture and philosophy try to ornament the structure to make it beautiful.

Striking to Hindu phenomenon, as simple reference the super structure may be called 'Deula' or Vimana where the presiding deity resides. The structure is of Rekha order and has a curvilinear with its vertical ascent. ⁽¹⁰⁾ Another structure adjoining at its frontal portion called in various

names like Jagamohana, Mukhasala and Bhadra-Deula, etc.

From early times to till date though Ghumusara possesses the temples of different dimensions and details, some common features and forms are identified within themselves. The nature, art and idealism as well as suck the gist of other places.

Generally the Brahminism were dominated most of the other caste in the Hinduism mainly in religious aspect. They led their supremacy in the religious method. Hence, the Orissan sculptural art is represented by the sculptures of Brahmanical⁽¹¹⁾ faith. Their expression in images of divinities of Orissan temple sculptures are found in important religious centres like Bhubaneswara, Puri, Jajpur, Konark, Boudh, Sonepur and Ghumusar, etc.

With the changes of design of structures, like open places, various objects of nature, caves, viharas, stupas, temples, mathas, mandapas and mounds, etc. affect the architectural philosophy. However, basing on the ancient temples, monuments and Silpa texts, etc. the temples of Orissa may be divided into three types like Rekha, Pidha and Khakhara. Karuna Sagar Behera states the Rekha and Pidha form two component parts of one architectural scheme, the former represented curvilinear spire and the latter forming the porch having pyramidal roof made of Pidhas. Its surmounting semi cylindrical roof notes the Khakhara order.

In Orissa, the images of Gods were worshipped. So the temples of Rekha and Pidha architecture were constructed in various parts. During the reign of Gupta Empire, the Devi worship, the cult of the mother Goddess⁽¹²⁾ was popularized. The worship of the Devi penetrated the main bodies of Shaiva and Vaishnava sects. Among the Goddesses, Lakshmi, Durga or Bhagavati and Parvati, etc. occupied vital role. The rise of the Tantric creed among

the Hinduism and Buddhism in the Gupta period was due to this Devi worship. The Khakhara temples are usually meant for Shakti worship.

The plan and elevation of temples are very remarkable. Generally, as per rule, the interior ground plan of the temple is square size. Gradually the temple has star-shaped layout and preserves the 'tri-ratha' Plan. When it was greatly popular among the mass and through the political change the temple developed to form Pancha-Ratha, Sapta-Ratha and Naba-Ratha in plan in different centuries. Though the number of Projections developed on external portion of temple, the interior ground remained square in form. Only the development occurred is the size of the interior. Further the temple is evident by its external vertical projections called Rathakas or Pagas.

Ghumusar, like other parts of Orissa, abounds sculptures mainly belonging to Jaina and Buddhist pantheon upto high water marks of Hinduism. The tradition of sculpture in Ghumusara is traced to very early times. The rich artistic achievements of the early period are associated with Jaugarh, which were excavated during the reign of Ashoka. The temples, which are, still standing in their own position at the villages, Kailasha Nagara near Buguda town, Naikapada and Baragaon near Belaguntha town hammers to the early mediaeval period.

In sculpture and in all forms of art, Orissa shows a definite mixture of North and South. ⁽¹³⁾ Thus, temples of Orissa follow a common principle of uniting architectural and sculptural motifs in intimate and happy harmony. ⁽¹⁴⁾ Indeed to a large extent architecture in Orissa is a sculpture on gigantic scale. ⁽¹⁵⁾ Still adopting to assimilate the influences, the art of Ghumusar creates its original emphasizing the significance of its own.

The architecture found in the Indian temple tradition can be divided into two styles. One is Dravidian style

developed in South India and other is Nagara style developed in North India. Again coming under the close contact with the main regional influence, architectural variation found in temples of India which can be categorized into four styles.

a) Northern India	Nagara Style
b) Eastern India	Kalinga style
c) Western India	Besara Style
d) Southern India	Dravidian Style

Mukhashala is the characteristic of temple architecture. In early period the temples were short in height and were small in size. But, in due course of time the trunk of the temple developed and became fat. In proportionate to the trunk the height of the temple raised. During the time of construction it became very difficult when the upper part was under construction as there was lack of sufficient supporting frames to rest or stand or to carry the sculptors to that height. So they made a plan. With development of each layer they filled it with earth or sand immediately. ⁽¹⁶⁾ It supported the constructed materials as well as to the artisans. After completion of the temple, those earth or sand were released through the gates.

The drawing and design for construction of various types of temples have been described in the Masthya Purana, the Agni Purana, the Garuda Purana and the Bhabishya Purana, etc. Besides these books, some lines of description are found in other texts such as; the Bhubana Prabha, the Utkaliya Silpi Shastra and the Silpi Chandrika. The artisans of Mathura village are referring the Palm-leaf manuscripts preserved in their homes till today. However there is no concrete prove of temples of early Fifth Century A.D. Afterwards the rulers of those places have constructed a huge number of temples in different places. Still the Parsurameswara temple of Eighth

Century A.D. is different in style comparing with the temple of Khiching, constructed during Ninth Century A.D. It is presumed that on words the artisans gave much importance to decorate the temples with beautiful sculptors and styles on the subsequent centuries.

The tri-ratha temple during the reign of Bhaumakara dynasty, the Pancha-ratha temple during the reign of Somavamsis, the Sapta-ratha temple during the reign of Gangas, the Nabagraha temples during the reign of Suryavamsis were constructed in Orissa.

The temples constructed during the reign of Sailodbaba are generally belonging to tri-ratha style. In those temples the Sikharas are constructed like Shiva Linga. ⁽¹⁷⁾

There is two-calculation system as per "Phalita Jyotisha Shastra." One is 'Astottari Dasha' method and other is 'Bisaonttari Dasha method. As per the Astottari Dasha method people are calculating and fixing the normal age of human being at 108 years. ⁽¹⁸⁾ Eight Deities are found in this method. The Eight Deities are: Rabi, Chandra, Mangala, Buddha, Bruhaspati, Sukra, Sani and Rahu. There is no deity of 'Ketu' in this channel. Another principle of Bisaonttari Dasha, the people are implementing it and concluding the maximum age of human being at 120 years. In this method the deity Ketu is found. In due course, the Bisaonttari Dasha formula became very popular by the artisans. They did not follow the Astottari Dasha calculation and avoided to carve eight deities in temple architecture. From Eighth Century A.D. to onwards, carving and worshipping of eight deities was abolished and nine deities took that place and continued till date.

The people who were compiling the history of astronomy are called 'Graha Bipra.' They came to Orissa

from Shaky Island and established at the sea beach. At first they were worshipping the Sun God at their original place. So in Orissa, they also started worshipping of Nabagrahas with the Sun God. The Orissan artisans carved the Nabagraha at the frontal line of main gate in the temple. ⁽¹⁹⁾ But they did not worship the Sun as its chief God.

The temple being **primarily** the houses of God, secular figures are **comparatively** rare though secular craftsman execute some temples. Most of the temples are constructed and also ornamented according to the Hindu Mythology⁽²⁰⁾ and Silpa Shastra. As such Hindu Gods and Goddesses, even of lesser importance, like Nabagrahas, Astadigapala and Matrukas get their due place in the temple niches.

The artisans were well-acquired with canonical method of Mathematics and Geometry. So they have constructed the temple with its full scientific reasons. Though the ancient artisans were not known about the ideas of lime mortar, still they were experts in this sphere. They have tried to joint the stones in cross method and used iron rods, hinges, nails, etc. for its fixation.⁽²¹⁾

The most beautiful carvings found in Orissan temple is the scroll work. The Orissan artists evolved a number of artistic types locally known as Phula-Lata, Patra-Lata, Jiva-Lata, Vana-Lata, Phasa-Lata and Chakri-Lata, etc.⁽²²⁾

In early and later temples of Orissa, animals like elephants, horses, monkeys, birds, lions, tigers, peacocks, owls, rate, bullock, snakes, fishes, tortoises and cows are found and famous for their carvings.

It is observed from the history of each religion that the followers of that religion have derived and accepted their God as almighty or "Purna Brahma" and other Gods are His Incarnations.⁽²³⁾

Century A.D. is different in style comparing with the temple of Khiching, constructed during Ninth Century A.D. It is presumed that on words the artisans gave much importance to decorate the temples with beautiful sculptors and styles on the subsequent centuries.

The tri-ratha temple during the reign of Bhaumakara dynasty, the Pancha-ratha temple during the reign of Somavamsis, the Sapta-ratha temple during the reign of Gangas, the Nabagraha temples during the reign of Suryavamsis were constructed in Orissa.

The temples constructed during the reign of Sailodbaba are generally belonging to tri-ratha style. In those temples the Sikharas are constructed like Shiva Linga. ⁽¹⁷⁾

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KINDS OF TEMPLE AND THEIR ELEVATION

A number of beautiful temples were erected in India from Kashmir to Rameswaram in between 647 AD and 962 AD.⁽¹⁾ and laid the foundation for construction of it. The styles for construction of temples are various types. The regional effects, environmental influence, religious principles, philosophy of rituals made to force the artisans to change the shape of the temple. They are also being influenced by the arts and architectures of neighbors. However, there is no boundary of the art and architecture to remain in a compact place.

There are a number of temples and religious places all over Orissa. These temples also reflect the various impacts of others in course of time. The styles for construction of temples in Orissa are many types. They can be divided as follows:

- A - Vimana only.
- B - Vimana with Jagamohana.
- C - Vimana with Jagamohana and Nata-Mandira.
- D - Vimana with Jagamohana, Nata Mandira and Darshana Mandapa.
- E - imana with Jagamohana, Nata Mandira, Darshana Mandapa and Bhoga Mandapa.
- F - Vimana with its multi rooms in both sides and at front and backside.
- G - Vimana with its multi rooms in both sides.
- H - Rooms under the Vimana.
- I - Circular Vimana.

A) At the beginning stage only one chamber called Vimana was constructed. There is no other room. The Vimana is in square shape. At first the temple of this

category are having low height. In course of time the heights of some temple raised and some remained as usual. The Shiva temple of Baragaon, Buddha Khola, Rauti, Mahulia, Neppa, Mukundapura and side temples of Kuberaswara of Kailasha Nagara, are good examples of this type. The devotees have constructed a stage in the entrance of some of the temples for the convenience of worship.

B) The temples belonging to this category have two chambers. The chambers of this temple are square adjoining each with their separate columns and foundations also. In some other cases a wall or a gate divides the chambers. The height of the temples was low. In some temples there is slight difference in height in between two chambers. The Kuberaswara temple of Kailasha Nagara, the Lokanath temple of Bhamasiali, Gupteswara temple of Kadapada, Vashudeva temple of Barapalli, Jagannath temple of Kulada and Buguda, Sapneswara temple and Durga temple of Golapada, Ratanai temple of Kesharapalli, Shiva temple and Ganesh temple of Nimina, Shiva temple of Deulapalli and Dadhibamana temple of Balipadara, have two chambers. In those temples both the chambers of the temples are having little difference in height. But the Jagannath temple of Nuagaon near Aska, the Dadhibamana temple of Chirikipada though have two chambers still there is much difference in height in between those two chambers.

In some temples of this category, the Bada, Gandi and Angular portions are different in comparison to the temples having Rekha style. In the construction of the temples the obtuse angles are marked clearly and paralyzing with the temple it extends upward up to Amalaka. The standing style and limbs of the temple are obtuse angles instead of straight and cylindrical. ⁽²⁾ This style at first started in Gupta period and till now in some respect these temples follow this style in art and

architecture. Keeping under the regional style, some temples have been constructed during Sailodhbaba and Bhaumakara periods.

Now people are very much interested in constructing the Vimana to a great height in proportion to Jagamohana. The Dadhibamana temple of Chirikipada constructed during 1931. The Jagannath temple of Aska has constructed during 1996. The Santoshi Maa temple of Buguda constructed during 1999. The Vimana of these temples have much height in comparison to their Jagamohanas.

C) The chambers are either equal or different in size. Further the chambers may be square or rectangular. It is also seen that in some temples having two chambers were converted to three chambers in later stages also. The artisans have also constructed corridors either to join two main chambers or at the front part of the two chambers to divide into three chambers.

The Baidyanath temple of Naikapada, Radha Krishna temple of Chililkhama, Shiva temple and Radha Krishna temple of Bijayalaxmi Saranapura Sashana, Dadhibamana temple of Golia, Raghunath temple and Dadhibamana temple of Aska, Dadhibamana temple of Gobara, Raghunath temple of Kesharapalli, Dadhibamana temple of Kokalaba, Shiva temple of Gangapura, Laxmi Nrushingha temple of Belaguntha, Jagannath temple of Dharakota, Shiva temple of Vishnu Charka, Shiva temple of Babanapur and Raghunath temple of Natagaon, etc. are having three chambers.

D) Another chamber i.e., fourth chamber has been added to the temple architecture for the convenience of the devotees and for worshipping purpose. All the four chambers are maintaining a row. Some temples of Ghumusar have also four chambers. The best example of

temple of this category is the Narayana temple of Narayana Patana near Kulada and Narayana temple of Vishnu Charka, etc.

E) The Laxmi temple located at the Jagannath temple complex of Puri consists of five structures. ⁽³⁾ Bhoga Mandapa has been added to the temple structure for convenience of the worshipping. The 'Bhoga' or dishes are placed on this chamber during morning and evening prayers. A corridor has been constructed to join the Kitchen and the Bhoga Mandapa. The kitchens of Jagannath temple of Puri, Lingaraj temple of Bhubaneswar have maintained this style. Because of its huge structure and one of the important pilgrim places, as per the Hindu religion, the artisans are impressed very much on this style. So by its influence, the Shiva temple of Gangapur near Jhagadai has constructed the corridor following this style. The Kitchen room is very important and vital one. So in most of the temples of Ghumusar, there is a kitchen room but to economize the expenditure they have not constructed the corridor.

F) Centralizing a room, multi rooms have been erected on all sides forming a plus symbol. The Biranchi Narayana temple of Buguda, the Nrushingha temple of Aska have multi rooms. The plans of these temples most probably owes its multi rooms system to the triple shrine of Amarakantaka traditionally ascribed to Raja Karna Daharia ⁽⁴⁾ (Raja Karna of Danda - Tenth Century A.D.) Jitamitra Prasad Singh Deo observed the migration of this plan ⁽⁵⁾ at Maraguda Valley and he states - "Just below the Jonk Irrigation Dam, a temple mound is found." Singh Deo had observed that there is ruin of a brick temple, which contains triple shrine, is found near the Dam site in Maraguda Valley.

G) The artisans have liked to do minor changes. The Vimana have some rooms in both sides only. The main

deity resides at the center of the row. For the conveniences of the devotees a Mandapa has been constructed at the front without touching the main structure. The old Raghunath temple of Jagannath Prasad has maintained the same style.

H) To economize the areas and squeeze the expenditure, the first floor are left vacant for seminar or storing purpose. The structure has flat roof and on the second floor the temple is constructed. On some occasion the seminar halls, store rooms, kitchen rooms are constructed at the adjoining areas. The Satyanarayana temple of Aska has been constructed following this style. The Jagannath temple of Belapahad district also follows this style.

I) It is very peculiar in its style. The whole temple forms a circle. Inside of it, various images are kept in their respective chambers. The Ranipur Jharial of Bolangir district and Hirapur near Bhubaneswar are the best example of this style. Now the devotees have reformed it and made it square by constructing a boundary wall. In that complex they are constructing a number of chambers. In those chambers the images are worshipped. The Budhakendu temple near Khastrya Barapura, the Vairabi temples near Berhampur, etc have followed this style. But in these temples the main deity is in the centre and other deities are surrounding the main deity. The deities of these places are accumulating to all sects.

The temples constructed between Nine Century A.D. and Twelveth Century A.D. have changed the traditional style of temple. The inside angular style of Vimana changed to circular style and proceeded to touch the Kalasha. The Jagamohana chamber constructed to Pidha or Bhadra style. The images relating to social life have been carved and utilized them to beautify the temple style.⁽⁶⁾

The temples of Orissa can be divided into two ranges, such as; the temples belonging to coastal range and the temples belonging to hilly tracks. The temples were carved following the rules and principles of Silpa Shastras. But, the artisans were influenced by the regional art and architecture. So they tried to borrow the art culture of neighboring states. Further, they were remained under the control of them for some periods.

The Mukteswara temple built in between Eighth to Ninth Century A.D. has two-headed puzzled human figures. ⁽⁷⁾ This type of puzzling pictures are also found in Egypt, France, Ceylon, Mesopotamia, China and Persia, etc. The Shiva temple of village Pitala has got some similarity also. The temple is belonging to Tenth Century A.D. With the passage of time the temple faced many obstacles and was reconstructed many times. The Kalasha was broken but while it was reconstructed it became rectangular and showed like formation of two Kalasha in one place.

In between Fifth to Sixth Century A.D. coming under the influence of Guptas, the shape of Sikhara of the temple changed into flat style. The temple of Kalashapur near Jajpur has borrowed this style.

The Baitala temple constructed in between Seventh to Eighth Century A.D., was neither square nor circular. It is rectangular in style. The temple is like Eka-ratha but preserves the temples of Pancha-ratha styles. ⁽⁸⁾ At the top of temple instead of one Amalika Sila, there is lack of art and architecture and the Kalasha portion is covered with lime. There is no Gaja Laxmi or Nabagraha at the frontal portion. The Goddesses Chamunda is worshipped in the temple.

Before Ninth Century A.D., the angles of the temple were pointed. The profile of the temple was proceeding in

rectangular form and was curved slight to adjoin the top. But the top portion was flat in shape. The neck portion and Kalasha was constructed at the center to cover the head portion on that flat. The Gangadhara temple of Buddha Khola is built in this style.

The Rajarani temple is belonging to Tenth Century A.D. ⁽⁹⁾ The outer portion of this temple is decorated with many night angles. The projection portions of trunk, thigh and wall are filled up with miniatures. The Jagamohana is lightening with its parallel railing windows instead of main gate.

On the early part of the Tenth Century A.D. the Jagamohana of the temple was in Pidha or Bhadra style. The trunk of the temple was round-shaped and in Pancha-ratha plan. The profile of temple and angular were rounded and the trunk was not only tilted simultaneously towards Dadhinauti but also straight and curved at the last point. The Kuberaswara temple presumes this style. The edge styles of Jagamohana of the temples were changed during the reign of Ganges. ⁽¹⁰⁾ At the last period of Tenth Century A.D. the lions were carved and kept on a projected stone at the walls of the temple to beautify it.

The Nata Mandira and Bhoga Mandapa were constructed at the front of the Jagannath temple of Puri after many years of construction of its Vimana and Jagamohana. During the reign of Purushottama Deva ⁽¹¹⁾ the Bhoga Mandapa and Nata Mandira were constructed to add to the main temple.

The artisans have also aided the chambers at the front of the many temples of Ghumusara. The Baidyanath temple of Naikapada has one chamber at first. The other chambers are aided in due course and repaired the temples many times. The Konark temple has twenty-four wheels. The diameter of each wheel is nine feet eight inches

only. There are eight spokes in each wheel and there are many art and architectural images in each spoke. ⁽¹²⁾

During the time of traveling to Orissa in 1838 A.D. Kitto Sahib has written ⁽¹³⁾ that the Raja of Khurdha broke the three gates of Konark at that time and brought the images to Puri for their safety.

In the early times the lime mortar or any other material were giving less importance to aid in joining or fixing up the stones. ⁽¹⁴⁾ The machinery of Kuberaswara temple is ashlar. The selected stones were finished smoothly into rectangular or square sized ones. The weight and balance is maintained when those dry stones were kept one upon another horizontally and the designs were carved on sides only. There were no other scientific instruments to make it easy. The construction work of a temple design, art and architecture was fully depending upon the climber and skill of the artisan. During the renovation work of Kuberaswara temple, started under the guidance of the State Archaeology Department, Government of Orissa, Bhubaneswar in the year 1999-2000 it is found that many clamps and dowels are used to join the stones instead of mortar. Further, many clamps and dowels are found during the excavation of a mound located at Mahulia village where a Shiva temple was discovered during 1996-1997. From these temples, it is understood that iron clamps and dowels were used in joint portions of the stones for making them stronger.

Orissa in the historical period was famous for its quality of iron. Bhoja, while describing the gradation of iron mentions Kalinga iron eight times better than Crunch variety of Iron. ⁽¹⁵⁾ From the iron beams used in Ghumusar architecture, it is believed that iron technology of the area was highly developed. Iron clamps were used in architectural specimen in all-ancient temples of Ghumusar. Percy Brown opines, beams were forged and

construction. In the modern age it has been changed. The local people, the rich devotees, the Government, various Associations, Organizations and Industrialists, etc. are constructing temples. They draw the art and architectures on the basis of their own. The opinion and direction of them whirled and complicated the architecture in some manner. There are several modern temples located in Ghumusar belt.

The Gopinath temple of Bada Kodanda was renovated. The Raghunath temple was constructed in 1936. The image of Yajna Narayana, which was lying in the tank near Barapalli Gada, was brought to Bada Kodanda and enshrined a temple during 1940s in the complex of Raghunath temple. A sun temple has also been constructed in that complex.

The Gopinath temple bears totally modern art. It looks like a Kunja, a resting place constructed in a park. Here there is some disorder in side deities and change in sculptural and architectural phenomenon. Generally the side deity Bamana is placed at the left side of the idol whereas on the right side and in left side the image of "Baraha" has been placed. In the sculptural artistic point of view the left leg of the image of "Bamana" will be up. But here the artist changed his idea and the right leg of the image has been carved in uplifted position.

In early times the painters and artisans were included in one category and still it is continuing. The surnames and titles of these people are generally called Moharana or Mohapatra. In Orissa they can be divided into eight divisions like Sankhari, Mali, Kumbhara, Tanti, Bania, Chitrakara, Kansari and Sutra Dhari etc. They all belong to backward classes.

Due to lack of printing press, the palm-leaf manuscripts are the main source of Literature. The

seminars on dancing, singing and literary purposes were being done at the center place of the village called 'Chaupadi'. ⁽²²⁾ The experts were analyzing the Kabyas and others were entertaining through hearing.

It is understood from the Asanpat inscription that ⁽²³⁾ Shatru Bhanja, the emperor of Naga Dynasty was donating cows and gold to the Mathas and temples in the provinces of Eastern India.

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SIDE DEITIES OF TÈMPLE

During the last phase of the early period, the artisan started to install the idols in temples. On the next phase they were interested to install the side deities in the wall of the temple. Leaving the front portion of the temple, they depicted the side deities at the center of it. The Hindus have beliefs to circle the temple. At that time they also worship those side deities. According to the main idol of the temple there are specific side deities such as Dwarapalas, side deities, sub-side deities, etc. From this one can mark the main deity of the temple also. The idol of Nandi and Bhrungi are to be installed as Dwarapala in Shiva temples. The Nandi idol has two legs whereas the Bhrungi idol has three legs. The Byaghra Mukhi and Singha Mukhi are installed as Dwarapala of Durga temple. But the modern artisans have changed in some temples. The Sidheswari temple of Khairaputi is assigned to 1980. The Dwarapala of this temple is Byaghra Mukhi. But the face of the idol is tiger whereas the body is human body. In Ninth Century A.D., the artisans installed Dasha Mahavidya images in the temple walls. Those Dasha Mahavidya idols are; Kali, Tara, Bagala, Chhinna Masta, Dhumabati, Sodsashi, Bhubaneswari, Matangi, Tripura, Kamala, etc. It became very difficult to carve them in all temples. So the artisan made precise the idols in between Tenth and Eleventh Century A.D.

Sankhanidhi and Padmanidhi are remaining as Dwarapala of the Sun temple. These two idols have been installed at the entrance gate of the Sun temple of Buguda.

The Hanuman temple of Babanapur is very beautiful. The idols are depicted as side deities, sub-side deities as well as Dwarapala.

Jaya and Vijaya idols are remaining as Dwarapala of all Vishnu temples, Narayan temples, Jagannath temples, Balaji temples, Raghunath temples, Krishna temples, Nrushingha temples, Gopinath temples, Baraha temples, Ram temples, etc.

In the mediaeval period, the weights and popularity of the side deities increased a lot. They became compulsory unit of the temples. The artisan interested to depict the idol of Bhairabi or Gaja Laxmi idol at the center of the lintel. The idols of Ten Incarnations or Eight Planets or Nine Planets were installed at the niche of the entrance gate. To make very beautiful, the artisan tried to depict Asta Digapala such as; Indra, Agni, Yama, Nairutta, Baruna, Bayu, Kubera and Ishana.

The Kalasha is an important part of a temple. An evolution is found in Kalasha architecture in course of time. The Lion sculpture was depicted surrounding the Beki. The artisan depicted twin lion in later period. Two parrots or two angles were installed in two sides of the Chaka. The erotic sculptures were installed in temple walls. This was popularized by the Tantric Cult. In the temples of Ghumusar the depiction of erotic temple architecture is very less. The outsider artisans recruited for temple construction in Ghumusar were interested to install erotic sculptures.

Though sub-side deities are remaining in the walls of the temple, the position of the main side deities forms an important part. They identically mark for the specific main Gods or Goddesses and the installing place of those deities is fixed. In Shiva temples, the main three side deities are Parvati in left, Ganesh in right and Kartika in back. Some change is found in Chandi or Devi temples such as Ganesh in right, Kartikeya in back side and Batuka Bhairaba in left side. The idols of Dhumaketu Ganesh in south, Singhbahana Ganesh in west, Hatibahana Ganesh in left are to be remained as side deities of the Ganesh temple.

The idol of Natyeshaya in right, Martandeya in left, Biswabyapakaya in back side is to be installed in each Sun temple.

The Devi has incarnation of Asta Shakti. Those are Brahmani, Maheswari, Kaumari, Indrani, Barahi, Narasinghi, Chamunda, and Maha Laxmi. The people of Ghumusar selected any three deities of Asta Shakti idols for installing as side deities among those. The idol like Barahi in right side, Narasinghi in back side and Chamunda in left side are kept in the Swapneswari temple of Golapada. This principle is not functioning in the case of Laxmi temples. The three incarnations of Lord Vishnu are given importance in Laxmi temples.

There is good description in the Puranas and Shastras. The Bhagabata, Pratahama Skandha, describes about the twenty-two numbers of incarnations of Vishnu. ⁽¹⁾ But the Dwitiya Skandha of Bhagabata describes twenty-four numbers of incarnations of Vishnu. ⁽²⁾ The Dashama Skandha of Bhagabata mentions twelve incarnations of Vishnu. ⁽³⁾ However, the artisans liked ten incarnations among those all incarnations. Those are: Matshya, Kurma, Baraha, Nrusimha, Bamana, Parshuram, Rama, Balarama, Buddha and Kalki. The Bhagabata has elaborated importance, iconography and performance about all the incarnations of Vishnu. The book Namaratna Gita mentions the Lord Buddha in the place of nine. ⁽⁴⁾ From the number of incarnations of Vishnu, the artisans are giving importance to three incarnations such as Baraha, Narasingh and Bamana in temple walls as main side deities. From the Puranas it is learnt that Lord Vishnu has killed Hiranya Kashyapu, Hiranya and Bali. These three demons came from one family.

The artisans have changed slightly while installing the side deities in the temples of Ghumusar. The changes are also found in the temples constructed during the time of Bhanja Rajas. Instead of Parvati the idols of Shiva

Parvati are installed as side deities of the Shiva temple located at Vashudeva temple complex of Barapalli. Parvati has sat at the left thigh of Shiva. Now the idol of Jara Shabara and Biswabashu Shabara idols are placed instead of Jaya and Vijay in the entrance gate of the Jagannath temple of Buguda. The Dadhibamana temple of Golia is unique among all the temples in this respect. Here the idols Jaya and Vijay are standing with a Rifle. The Chandra-Kalpeswara temple of Gangapur near Jhagadai is also different. The temple of Ganesh has been damaged since long. Instead of reconstructing the temple, the devotees placed the Ganesh idol at the right side temple angles of the Shiva temple. By this the laws and principles for Panchayatana temple is violated because of this installation. Instead of Parvati, the idol of Sun is installed at the left side of the Shiva temple located at Banthapalli.

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SCULPTURE OF ALASHA KANYA

The sculptures of South Orissa indicate the ornaments like earrings, nose-studs, necklaces, bangles, bracelets, armlets of various shapes and styles. The mute statues also provided with waist, leg and foot ornaments of various designs. About jewels and gems references are found in a Copper Plate of Netta Bhanja of Khinjili Mandala (during Seventh Century A.D. and Eighth Century A.D). ⁽¹⁾ About Pearls (Mukta-Mayah) the Taltali Plates of Dharama Devi ⁽²⁾ describes beautifully. From the above, it is confirmed that the well-to-do class used the jewellery and pearls (Mukta) used by the royal families or offered to the deities. The wealthy class of the society may have also used pearls. The lovely girl sculpture of the Kuberaswara temple, Nilakantheswarnagar, the Sun Temple, Konark, the Jagannath Temple, Puri, The Lingaraj Temple, Bhubaneswar, etc. are the good examples of this sculpture. The artisans the lovely girl sculptures on rock sheets.

In modern period the artisans preferred to draw the lovely girls on wood. There are numbers of lovely girl sculptures in Biranchi Narayana temple, Buguda, in the Ganjam district of Orissa. In this temple the artisans made a new era in the history of sculptures. They have erected the lovely girls in embracing pose, erotic pose, glamorous pose, naked pose showing the Yoni etc. The lovely girls bearing good dress and ornaments standing in dancing pose are highly appreciated by the visitors. The artisans have carved the lovely girls following the literatures, kabyas of various writers like Upendra Bhanja in the wooden art of Biranchi Narayana Temple. In this respect the Biranchi Narayana Temple stood first in India to carve the motifs in wood. The chronological maintenance

parallel to the Kavyas and themes of the Puranas is very difficult to inscribe in the wood. It is a subject of challenge to the new artisans. The motifs are still as it was and blows the essence and Fragrance of Bhanja dynasty.

Besides the Biranchi Narayana temple of Buguda, there are numbers of temples wearing the wood sculptures in the temple walls. Such as the Raghunath temple, Natagaon, Raghunath temple Jagannath Prasad, Jagannath temple Adipura, Raghunath temple, Balipadara, etc.

In the festivals the artisans are showing the decorated girls in wood art. Mainly in the Yatras, Fairs, functions, those wood arts are displayed by the people. Dhanjaya Bhanja, the last ruler of Bhanja dynasty, was punished by Yogi Maharana of Balipadara village through a lady wood puppet for his womanish activity. Bada Kodanda is still now famous for these puppet play. However the sculpture of Alasha Kanya of various temples has inspired the artisans of Orissa.

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DIRECTION OF TEMPLE

Generally the temples face towards east. It is also a point that the temples are constructed for the welfare of the people as well as of the village and hence the people like to move the face of the temple towards the village. It helps the people to look and give honor to the idol from a distance also. For fulfilling the aim the temple requires to face some side, the Shastras have clearly defined about is. Therefore the artisan are overlooking the in the case of side deities. They are installing the side deities depending upon the face of the temple. The face of the temple is to be treated as east and the chronology of the side deities is to be maintained accordingly by force. In somewhat the same principle has also been deviated in some of the temple. Instead of right side, Ganesh is worshipped at the left side of the Bagdevi temple, Buguda. The Shiva temple located in the complex of Budhakendu, the idol of Ganesh is at the left, Kartika is at the right and Parvati is at the backside. Generally the lady idol is kept either at the left side or at the backside of the male idol. The temple for Goddesses is erected either side of the temple or at the backside. In the same Budhakendu temple this principle has also not been given any importance. The temple for Laxmi is erected at the right side of the Narayana temple. The Parvati temple is erected at the right side of the Balunkeswara in the temple complex at Dhanajayapur near Kulada of Ganjam district which was constructed in two hundred years ago.

In the ancient period. Shaivism, Vaishnavism, Shaktism, worship of Ganapatya sect, etc. were worshiped

separately. After a long time, they became united and came into one stream. One principle is not maintained for the main Gods or Goddesses. Again there is no side deity in the early period and they were not given any importance to depict in temple walls till the early period. So except the main idol no other deities are found in the temple walls located in South Orissa:

Worshipping of side deities and giving importance to them started during the fag end of early period. The Shastras and Puranas started to describe about the importance of the side deities and influenced for its worship. ⁽¹⁾ Therefore, the family members of which have much weight in comparison to others, they were put forth as their side deities. Or the important idols among the incarnations were placed as side deities of that idol. Numbers of portraits of idol, which identify the performance done in the various spells, are given the preference for side deities.

One cannot reach the fathom of the philosophy of the side deities, as it is very sarcastic in nature. The Snake is remain at the neck of Lord Shiva. His vehicle is Brushava. Ganesh and Kartika are his sons. Rat is the vehicle of Ganesh and Peacock is the vehicle of Kartika. Parvati is the wife of Shiva. Lion is the vehicle of Parvati. All of them are anti relationship by their nature. But in temple architecture, all a remain in one complex and side-by-side without feeling any fear or creating any disturbance. It is the symbol of unity and non-violence.

The theory of Darwin is based on the evolution of human being. The artisans have implemented that philosophy in Ten Incarnations of Vishnu. ⁽²⁾ In Ten Incarnations the Matshya Avatar is the symbol of aquatic creature. The Baraha Avatar represents the symbol of Ubhayachara and Nrushingha, Bamana and Parshuram Incarnations represent about savageness. Rama Buddha

and Kalki define the full scale of human being. Therefore, it is highly necessary to scrutinize the internal ethics of the side deities.

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2. *Namaratna Gita*, Chapter-15

in the walls of the Garbhagriha. Image carving as picture in Garbhagriha are very common in the temples of Kali in Ghumusar.

Ishtadevata is that aspect of God which a follower of Bhaktiyoga chooses to worship. The name of the Ishtadevata is 'Mantra'. The mantra usually includes Pranava (Om) and often has additional letters called Bija (seed letters).⁽⁶⁾ These Bija-letters are different for different deities. Pranava or the syllable 'Om' comprising the three basic sounds a, u and m, is considered as the origin of all sounds and all words and hence of all created objects by our scriptures. That is why it has been given the status of the highest or the best symbol of God. Apart from Hinduism, Jainism, Buddhism and Sikhism also have accorded it a special place.

In Indian culture it is believed that the pronunciation of the word 'Aum' is the first step of concentration. The word Aum is the first letter of all alphabet and mother of alphabets. Aum word is the symbol of Brahma, Vishnu, and Maheswar. When we are pronouncing Aum, it comes through neck, tongue and lips. It also identifies the three stages of human being. Those are: conscious, unconscious and dream stages.⁽⁷⁾ In sleeping stage the Aum makes us consciousness in the inside of the body. Aum improves our concentration. Aum is the root of all voice and songs. Lord Brahma first started his creation by pronouncing the Aum word. The Aum word is the first word of all verse. The writing style of Aum dignifies the symbol of Lord Ganesh.

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STAMBHA

Stambhas are four kinds. Such as Teja Stambha, Prasanna Stambha, Dharma Stambha and Shakti Stambha. The Teja Stambha or Aruna Stambha is kept in front of the Sun Temple. The Prasanna Stambha or Garuda Stambha is kept in Vishnu temple. The people are keeping the Dharma Stambha or Brushava Stambha in Shiva temple. The Shakti Stambha or Singha (Lion) Stambha are kept in Devi temples.

Stambhas are installed in two places in the complex of temple. ⁽¹⁾ It is a vital limb of architecture in Hindu temples. Generally the Aruna Stambhas are kept in the open space located at the front of the Temple. The Garuda Stambha is kept in the inner chambers of the temple. However, the Stambhas are kept in front of the temple facing towards the main idol of the temple. The Stambhas are not keeping in the Garbha Griha of the temple. The artisans are constructing a separate chamber or place to install for the respective Stambha.

The Jagannath temple of Puri is unique in this line. Here the Aruna Stambha is at the front of the temple complex whereas the Garuda Stambha is inside of the chamber. But the Teja Stambha or Arun Stambha as well as Prasanna Stambha or Garuda Stambha are kept in Jagannath temple. ⁽²⁾ During the time of construction of Jagannath temple there was only one Stambha known as Garuda Stambha. At first the Aruna Stambha of Jagannath temple was at Sun temple of Konark. In Thirteenth Century A.D., ⁽³⁾ it was brought to Jagannath temple as the Sun temple of Konark started to damage due to various causes. There was a wide discussion at that time among the intellectuals of Puri. According to the decisions of the council, the Sun is the 'Brahma'. In

various Shastras, the Surya has been described as the Tri-Kala, the three factors of times or Trimurti such as morning time. Mid time and evening time. In the Upanishad ⁽⁴⁾ the Surya or Tri-Brahma is treated as 'Tairjyammaka'. Those Trimurti are the Lord Jagannath, Balabhadra and Subhadra. Besides these Shree Jagannath is being worshipped as the symbol of Surya.

'Udaye Aruna Schaiba Madhyarhne Shukla Mebacha Sahayarne Krushna Barnascha Tri-Surya Purushottama Agre Pujayate Surya Chante Laxmisa Bigrahaon'

Therefore the Surya worship is being done at first. Besides this the Trikala worship is also being done every day for Lord Jagannath. ⁽⁵⁾ Such as (a) Morning Time Dhupa, (b) Mid Time Dhupa and (c) Evening Time Dhupa. During the time of Lunar Eclipses or Solar Eclipses there is a prohibition for worshipping the Gods and Goddesses except the Lord Jagannath temple of Puri. So the Arun Stambha which was brought from Konark was installed at the front of the Jagannath temple of Puri. ⁽⁶⁾

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FLAG OF THE TEMPLE

The flags represent the meaning of prestige, establishment, faith, peace etc. The use and value of it has been known to Indians since the ancient period. The flag is very important to mark the existence of a State. The rulers are using their own independent flags. The exact date of implementation of flag can not be ascertained but there are various kinds and categories of flags which were used by the Indian rulers. It is their prime factor to rule the country. It is unfurled and hoisted in the open sky. It accumulates the ethics and principles of rulers, aims and objectives, area etc. through different art, colour symbols, size, etc.

Generally the use of flag starts by the primitive period from the religion, and politics. The flags were used during the time of war, festivals, and other important days. It has clearly mentioned in the Rig Veda :

*Ashmakamindraha Samruteshu Dhvajeshwakao
Ya Ishabasta Jayatu
Ashmakao Bira Uttare Bhabantrashma
Uo Deva Abata Habeshu ⁽¹⁾*

In this verse it has mentioned about the role of flags used by the soldiers during the battle field who are hoisting to show their strength and amenities to their enemies.

In the Atharva Veda it has separate meaning and thoughts. By reciting the crunch the soldiers were jumping to battle field with flag to suppress the enemies. ⁽²⁾

*Uttisthata Shaon Nahibadhimudiraha Ketubhihi Saha
Srpa Ittarajana Rakshyashyamitrnanu Dhabata* ⁽³⁾

The flag is called the ornament and virtue of human being. Every Deva Shakti has its own flag. The ray is the flag of the Sun by which He is enlightening the whole World. ⁽⁴⁾ In the Yajur Veda it has been elaborated vividly through verses.

*Udu Tyao Jatabedasang Debaa Bahanti Ketabaha
Drushye Biswaya Suryam* ⁽⁵⁾

The flag is also called the symbol of happiness. Veda Byasha has narrated the trees as the symbol flag of earth. ⁽⁶⁾ The earth defines her happiness through the greenness of the trees. According to Veda Byasha, the different categories of trees and plants are the symbol of various glories and fames. He derbies that the great armies present in the battle of Mahabharat are pulling down the trees of flags to through it from the earth. In this way he recommended the trees as the symbol of flags.

The flag was an ideal one among the people during the Vedic period. Bharat Muni narrated that when the Devatas defeated the Demons they celebrated a festival of 'Dhwaja Mahochhaba'. ⁽⁷⁾ Indra bit the Demons through his flag. ⁽⁸⁾ Therefore the flag of Indra has been called 'Jarjara'. ⁽⁹⁾ The flag Indra Dhwaja was unfurled on the top of all. ⁽¹⁰⁾ It contains five colours. So it has been depicted the hill of 'Lata-Bestha' with five colours of leaves and flowers in token of Indraketu. ⁽¹¹⁾

In the period of Ramayana the Kanchan tree was found in the flag of Bharat, the brother of Shree Ram. The same symbol was also found in the chariot of Chandraketu, the son of Laxman. The tree Kanchan was also the symbol in the flag of Dhrushta Dryumna in the time of Mahabharat.

There were a large number of flags having different colours during Mahabharat period. Those colours have their own identities. Generally the red colour was given the highest preference among all colours. The red colour flag was unfurled in the chariot of Pandavas. The prince of Kaikeya were using the red colour flag in their chariots. The great warrior Karna was using the flag having orange colour. It is a general belief that the orange colour flag is the symbol of wealth and welfare. Arjun depicted the replica of Ranachandi Mata Durga in his flag. He took this as symbol of victory and strength of union. Sahadeva used the Watch, the symbol of time factor and a bird of silver colour. The sons of Draupadi were using the flags. The symbols of Dharma, Bayu, Indra and Aswini were drawn in their flags. The saffron color flag of Aswasthama was contained the symbol of Lion's tail. Krupacharya liked to depict the symbol of Ox in his flag. Equivalent with Raja Skandha, Raja Brushasena was in favour mentioning peacock in his golden flag.

The thought, philosophy and meaning of flags used by the warriors was various kinds and was differed from one to another. Raja Sailya had marked a deep plough lining in his flag. The pig symbol made of silver was rested in the flag of Raja Jayadratha. The flag of Raja Sailya was decorated with elephants and tremendous peacocks. The flag of Durjyodhana was carved design of Elephant with pearls.⁽¹²⁾ The younger brother Raja Daruka came with a chariot having the flag of lion. Guru Drona came with the chariot which have pot marks in the flag. The flag of chariot pertaining to the Great King Bhishma was different from all. The flag was decorated with five stars along with a Palm Tree.⁽¹³⁾ The chariot of Baladev was also carved with the Palm tree in the flag.

There are two kinds of flags finding in the chariot of Ghatochkakacha. It is said the symbol of wheel had been depicted in his flag. But as per Mahabharat Purana it

has mentioned that the bird eagle was depicted in his flag. ⁽¹⁴⁾ Further the stick of that flag was very high in proportionate all flags in the times of Mahabharat. The wings and legs of the bird Eagle was opened. ⁽¹⁵⁾

Bir Abhimanyu has two type of chariots. In one chariot the bird Swan was drawn in the flag. In other flags the tree Kanaka-Champa had been depicted. The flags were made of gold.

In later period it is noticed from the books and literature that the valuable pieces of cloth were used for flags. Kalidash has mentioned the clothes belonging to the State of China in his Kavyas. It is also found that there were a large number of flags in one chariot used by the Rajas. ⁽¹⁶⁾

Now a days, the use of flag becomes very popular and keeps high prestige and honour. Each Nation, Association, Establishment, Society, Defense, has its own flags. The institutions like NCC, Scout, Guide, NSS etc. have their own flag and are giving much honour to their flag. The National flag during pre-independence among the people of India was the main source of revolution. The soldiers are dedicating their life for their flag and when they are dying for the sake of the country, their dead bodies cover with the National Flag. It is believed that if the flag cut down in the battle field, it becomes an ill symbol for all. Therefore the soldiers are making target to the National Flag of the enemies.

In this way the artisans are understanding well about the value of the flags. They are keeping the flags on the top of the temple. In course of time the size, decoration, ethics, marking, colour, and importance of the flags are being different from one religion, sect, culture, philosophy to another.

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EROTICISM

From where evolutions of all facts are taking birth and resist to continue in this world, that can not be erotic in nature. The creation of all creatures begins when they join each other. The conjunction of two different genders can not be ascribed to erotic one because the clan of each society develops from it ⁽¹⁾. Without their conjunction the clan can not proceed further. However, the human society feels it erotic. He draws the erotic scenes in the walls of temples and in the religious places. It is very difficult to calculate the sense and ethics of the eroticism.

In the Bible it has been mentioned about the formation of World in the Old Testament. One day the Almighty became interested to create living creatures. At first He created two human beings : one is male and other is female. One is masculine and other is feminine in gender. They are Adam and Eve. He directed these two human beings to take their food from all the fruits of trees except two trees as those trees are equivalent to poison one. These trees are - 'The Tree of Life and Death' and 'The Tree of Knowledge'. He also directed to give honour to all the trees created by Him . All the Gods and Goddesses gave respect except the God Lucifer.⁽²⁾ One day Lucifer in the form of a Snake proceeds in disguise and influences the two human beings to eat the fruits of that prohibited trees. At that time both male and female were naked and were wondering like other animals. They had no sense of their nakedness. The lady was attracted by the words of Lucifer and ate the fruit of the of Knowledge and the man ate the fruit of the tree of Life and Death. On the very movement the knowledge of sensation grew in their mind. They felt ashamed by looking at their own nakedness. The almighty knew the fact and punished

them. The female started to bear the pregnancy and the male became her follower forever. From their cohabitation the evolution of human society started to function.

From mythology and ancient books, it is ascertained that there was no code of conduct or restriction in sex method. It confirms that till that period all were independent and allowed to satisfy their sexual appetite with others without any obstacle. There was free sex in the society. The saint Udalaka disliked this method of free sex. He made some rules and principles for conjugal attachment.

From the ancient history it is marked that the family life during the time of primitive age was fully open to all. They were moving naked. They wore the bark of trees, various kinds of leaves, flowers etc. to cover their private part of body. They knew the use of clothes in later period.

The Shakta worship was being popular during the period of early times in Beluchistan, Iran, Egypt, China, Mesopotamia, Japan and other States of the World. In Egypt the 'Isis', in Samaria the 'Istana', in Greek the 'Rio' Goddesses were worshipped as Pruthibi Devi. The Yoni (female sex) Puja in Japan is very ancient. In the eastern zone there is (Kamakshya temple near Guahati) a hill where a Yoni image is found. That image is very old. For worshipping that Yoni image many devotees are coming. The Goddesses 'Matru Devi' and God 'Pitru Deva' were worshipped during the time of Indus Valley civilization. The Waist Clothes, small size Lady Images and Ring Stones are discovered from Mahenjodaro and Harappa. Archaeologist Maceg has defined the Ring Stones which look like Yoni are deities and the people were worshipped them, as Mother Goddesses. A lady replica image is found from the burnt seal. The head and leg portion of that lady has been carved downwards and upwards respectively. Further a leaf branch has come out from

her stomach. Two tigers are stood face to face in that sculpture. The Seal has well marked the image worship of Goddess. Some historians have compared the idols of God of Mahenjodaro with the Eyes, Nose and Mouth of Shabariya Gods. From the excavations of Takshyasila, Kaushambi, Rajghat of North India, the images are discovered assigned to Maryan and Guptan Age.

The Dravidians and Aryans were fully developed in their family life. Worshipping of female deities developed in the society. The Dravidians were worshipping the Linga, trees animals and snakes as their God. Some lady deities were discovered from Mahenjodaro and Harappa.

In the year 1838 T.S. Bort first discovered Khajuraho in the state of Madhya Pradesh. The Temple Matangeswar of Khajuraho is famous for her art and architecture. T.S. Bort mentioned in his book that in India the place Khajuraho is a combination of many temples. ⁽³⁾ The festival of Shiva Ratri is celebrated at Khajuraho in the month of *Phalguna*. According to mythology Lord Shiva married Parvati in this month. ⁽⁴⁾ Therefore a large number of devotees visit Khajuraho during that month each year. All the devotees feel that they are one of the members of Bridegroom. The Shiva Purana was also read by them. The Purana has widely described about the marriage of Shiva. Lord Shiva has been seated in this temple as per the descriptions made in the Shiva Purana ⁽⁵⁾. There is a lot of lady sculptures carved in the walls of the temples with various forms such as in writing style, dancing action, embracing pose with lovers etc. Shiva is the master in the art of sixty-four and lover Parvati. He had come from heaven down to earth for His marriage with Parvati ⁽⁶⁾. The artisan has carved that all the young ladies have closed their day to day works and have come to see Lord Shiva. They were impressed by looking Shiva. Their clothes were pulled down from their body. Yet they have no care for their clothes though they have been made

naked. In the erotic style the artisans have carved more than five hundred sculptures in this temple complex.

One can find here not only the substance of Shiva Purana but also the ethics of eroticism through these sculptures. The erotic scene of the sculptures define the love and affection of Shiva Parvati vividly. It describes the inner thought developed in the minds of all young ladies before the marriage. It reflects the various categories of exercises mentioned to do Yoga for the people. By the way the Yoni is the prime factor of all creation. There is no eroticism behind it. The Indian Civilization has always propagated in favour of conjugal and given respect of holiness. Whatever may be the human being, get the heavenly happiness out of it and the lady becomes profundity to be a mother.

In the early part of Nine Century B.C., Parshwanath preached four principles among the devotees. Those are (1) Non-Violence, (2) Speak the truth (3) Prohibition on theft (4) aloof from desire. Mahavir Jain added another principle in it. He added - '*Aprigraha*', giving up of clothes so that the one will not be felt any physical florescence and remained above the erotic affairs.

As per '*Tantrokti*', the image of Kali has defined into eight numbers. ⁽⁷⁾ Those are Chintamani Kali, Dakshyna Kali, Kamakala Kali, Hansha Kali and Shruhya Kali etc. The dominancy of Dakshyna Kali is more in comparison to other Kalis. ⁽⁸⁾ The important archaeological place Lankagada, Mahulia, Kebiri Berhampur, Sadara and Golapada etc. are at the nearby of Kantadora. The worship of both Buddha and Hindu Tantric Cult was worshipping in those places. The images of these places are fully erotic in architectural manner.

During the time of Buddha, Buddhism was spread rapidly all over India. Buddhism says, by the desire, man

feels sorrow. The end of desire can bring man real peace. After the death of Buddha, Buddhism was divided into two parts. The Bajrajanis beliefs, they recommended the Ling as Bajra and Yoni as Lotus. If anybody would ride the boat of Bajra in the Lotus, both the Lady and Gents may get happiness and it was accepted as the foremost principle. They also recommended that by this action, the desire would come to a close.

Bhairaba and mother Sarbeswari are the presiding deities of Aghora Sect. When the influence of Tantrism was enormously developed in Buddhism, they believed on the "Pancha 'Ma' Kara" principles. The first alphabet of those "Pancha 'Ma' Kara" begins by 'Ma'. Those are: Mansha (Meat), Mina (Fish), Medha (Dead body), Maithuna (Couple) and Mada (Wine). The devotees of Aghora Sect are worshipping by sitting on a dead body. They are eating the flesh of human being, dogs, eagles etc. They believe that by eating the flesh of any creature, the relationship between the Atman and Paramatman of the body can be well achieved.

Basing on the performance of the Sadhaka of Aghora Sect, they promoted to next one : Amari, Bajari, Sujari, Adhbhutta and at last Aghoreswara. The Sadhaka of first two categories like Amari and Bajari, they did not allow to eat the flesh of human being. They were permitted to take the meat of other creatures, stools and urine etc. After promoting to the Adhbhutta category, they were remaining busy on meditation and worship. The Aghoreswara is the last step. The devotees of this category are put on the ring of bones, cranium, etc. in their neck. They are cooking their food through the human cranium. According to their belief the human cranium have one type of light, which remains very secretly. That light is called as "Dhananjaya Prana Bayu." ⁽⁹⁾ For cooking purpose much importance are given for the cranium of Teli or Karana caste. He role of this culture is still found

in some parts of India. The Ananda Margi is the burning example of this sect. They are collecting cranium from burial ground and dancing with it. According to them the naked dance is the symbol of development, happiness and pursuance. ⁽¹⁰⁾ Further they are reminding that the Nataraj Poem of Rabindra Nath Thakur can be staged well through this naked dance.

According to the Aghora Sect, they give weight to Saukini and Mohini (Mesmerism) to obtain Siddhi. They keeping un-natural mating with the dead body or other animals also. ⁽¹¹⁾ After mating the sperm comes out and start to flow. Without allowing fall, it is allotted the sperm to flow. Without allowing to fall the sperm and to carry out mating is the basic principles of Aghora Sect. It can be well practiced if one would do the mating work with the dead body and the weakness of body due to falling of sperm would not feel. It is their argument.

The Yoni is the creator of all creatures. The entire World starts from this spouse. There is no end of it as per the views of Kaulika's Tantric books or the worshipper of Devi or Shakti Goddesses. Whoever may be the human being, he or she gets heavenly happiness from the couple mating and the wife is able to spread the humans as well as get the immortal pleasure.

In the political affairs the people Orissa were whirled by the alien religions in the early period of mediaeval period. . The rulers forced them to convert their religion and were forcing the people to merge in their religion. Though the Hindus were major yet they were forced to remain in suppressive manner. They had no capacity to face the red eyes of the rulers. The propagation of Hinduism was in sporadic manner. They feared to visit and worship in the temples.

There are very flexible rules to accept the other religion

except Hinduism. But it is very difficult to accept or come from other religions to Hinduism. Therefore the Hinduism in reduced form. The artisans made an intellectual role. They carved the erotic sculptures in the walls of the temple with life size to attract the people to the temple. Therefore during the mediaeval period the erotic sculptures of life size were widely popularized all over India. In course of time it became a part of the temple structure.

Some other philosophers recommend that the erotic sculptures are the main instruments by which a devotee can be examined before entering the temple. One should be concentrated in his mind while coming to the temple and he should worship whole heartedly to the deities in stead of any disturbances either inside or outside reactions of his body.

There are various categories of sex. If a man keeps sex with another man is called Gay sexual and if a woman keeps sex with another woman it is called Lesbian sex. There are two names for these two categories in English. However it is called Homosexual. In Greek word Homos means parallel sex.

It is general ethics of nature to attract the creature of opposite gender. But it is noticed that there is some deviation in this principle of nature since long ago. The Man falls in love with another man. The woman falls in love with another woman. They are remaining in homosexual. This homosexual also found in the society of 1500 categories of animals and recorded categories of 500 numbers for research purpose.⁽¹²⁾ The great philosopher Socrates, Julius Caesar, Leonardo Da Vince were in nature of homosexual. During 600 B.C. there were a number of emperors of China who were involved in homosexual except Claudius.⁽¹³⁾

In the temple architecture the artisans are not interested on Homosexual. So there is lack of Homosexual image in the walls of temples.

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CONCH

The sound of conch has its own holiness. It is believed that the sound of conch hearing so far the distance spread, has power to destroy the evil energy and the Gods and Goddess are come without any obstacle.⁽¹⁾ It creates a good environment in the atmosphere. Therefore an attraction comes in between the devotee and the God. There is a few rules in the use of conch.⁽²⁾ The devotees use conch at the beginning, middle, evening, and conclusion of the worship, so as to make the environment full of joy and charity. Therefore every Hindu family keeps conch.

In the Puranic times, the people used conch with full of water in their hands to do promise in the name of god. A Conch was a general utensil of all in the early times. The people have special respects and honours for a conch. Till date the people are using the conch for different purposes with different kinds of conch. They have various belief with the conch.

The main weapon of Lord Krishna in the battle of Mahabharat was conch.⁽³⁾ The Rishis were using the conch and it was their main accessories and symbol. Following the traditions and literatures, Purans, Kabyas, the artisans were interested to carve the conch in the sculptures. The artisans are carving the conch in the hand of Lord Krishna, Vishnu, Jagannath, Durga, etc. By the conch the idols are being identified easily.

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LAMP

The presence of the Sun is highly essential for living in this earth and the primitive men have already known this fact since long. The Sun is the root of light and energy. The fire is the representative of the Sun. Therefore taking to the fire, the festivals are celebrated in all religions of the world. The people take it as the symbol of wisdom, health, wealth as well as other development of the society in their festivals.⁽¹⁾

‘Tamso Maa Jyotirgamaya’

It is a prayer to God for taking one from mortal life to immortal, from darkness to light. Therefore the Hindus always plead in favour of the Sun while celebrating the festivals. The Sun God in the form of light or idol is keeping a high status and reflecting in every festivals of Hindu religion.⁽²⁾ Generally we understand the Dipabali as it is a Lamp festival. The Hindus worship the Sun and the Moon as the Lord of Fire. The fire is also being worshipped and honoured in other religions.

The devotees were lamp for worshipping purpose. The faces of lamps are also of different types. Such as one faced, two faced, three faced, five faced, seven faced, eight faced till one hundred eight faced. It depend upon the will of the devotee. The artisans make Lamp in earth, metal like gold, silver, bell-metal, brass, tin, aluminum, copper, lime-stone, bronze, pearl, gem etc. There are lamps of different form and ethics.⁽³⁾

Knowledge and wealth increase by lighting cow ghee

lamp made of gold. It should be kept on wheat rounding by lotus or rose flowers and face of the lamp should be towards the east.

The silver lamp has its own ethics. The lamp is kept on the rice. The white rose or white flowers are to be rounded the lamp. The lamp will be burnt by pure cow ghee. The devotees do it for increasing their wealth.

The copper lamp has got its own merit. The lamp is to be kept on red Lentil rounding with red flowers. The face of the lamp is to be towards south and to be burnt with Sesame seed oil. The devotee have faith that the lamp will recoup them from evil thoughts and will improve their mental strength.⁽⁴⁾

The bell metal lamp should be burnt with Sesame seed oil facing towards the north. The yellow flowers are to be rounded and it should keep on Gram Seeds. The tradition of this lamp is to resist the imbalance of wealth.

The iron lamp has its own merit. It is to be kept on pulses rounded with blue or black flowers. The intellectuals believe that by burning the iron lamp in this process it will help to reduce the accidents.

The earthen lamp carries another point of success. It destroys all evils and sin if we burn the earthen lamp with pure cow ghee before the Tulasi plant at dusk.

The Hindus also burn big type lamps through out night and rounding the premises early in the morning for the welfare of the society. It also improves the wealth and poverty of the members of family.⁽⁵⁰⁾ It also prohibits the entrance of the devils to home. They burn the lamps on the holy days and festivals relating to the factors of days, times and hours.

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TEMPLE IN MORTAR

Cave was the best place for accommodation in ancient age. The World has number of caves. Each cave has its own architectural significance. Some caves are very deep, whereas some are lengthy. So there is no specific size. Guphidila Piyarest, which is in between France and Spain, is the deepest cave of the World. The depth of this cave is 1310 Metre. On other side, the cave Fleet Riz-Cave system of America is the lengthiest cave of the World. The total length of this cave is 116.8 Km. There are also many caves in India. The Ajanta and Elora Cave of India is World famous. In Elora Cave there are sixty-three caves.⁽¹⁾ South Orissa is also rich in caves Baraha Chandana Cave is one among these caves.

While coming from Berhampur to Buguda, one comes across the village Ekadala on the way near Balipadara village, from where the village Kharida is only two Km. away and the Baraha Chandana hill is one Km. away from this village. This hill is 238 Meter in height.⁽²⁾ In the middle of this hill there is one cave. There are three holes to this cave. While two holes are closely situated, the other hole is at a distance of twenty feet. The dimensions of holes are very small. So one has to go from his backside and that to in sleeping way. The first part of a whole is seven feet to one feet depth. This kind of a gate imposes an obstacle in direct entrance to the cave. To reach the main chambers there is a zigzag leading path. One has to kneel-down and crawl to cross the path.

The length of first chamber is twenty feet wide fifteen feet and three feet high. The second chamber is ten feet in length, ten feet in width and fifteen feet in height. This

chamber consists of six huge rocks. The length of the third chamber is thirty feet, the width ten feet and the height varying between two feet to five feet. The fourth chamber is twenty-five feet long, fifteen feet wide and six feet high. The fifth chamber is fifteen feet in length, fifteen feet in width and the height is between eight feet to sixty feet. This chamber is very high and pointed. It looks just like the inside of a temple. One side of the wall tilts 60° in ward whereas other one tilts 80° and forms a triangle.

It is found that some caves of the World are important on religious background. The people of Greece believed that their God Jiash Paan *Diaonaisis* and *Ploto* were residing in caves.⁽³⁾ The people of Rome believed that these caves were the home of Nymphs and Shibilas. The people of Paris were worshipping the cave as the home of their God. In this tract the Baraha Chandana cave is not less than those caves. The fifth chamber is the most important from religious point of view. At the triangle there is plain surface. The height of the surface is about two and a half feet. There is a Shiva Linga of eight-inch diameter and ten inch height. It faces west. There is also a slab on the Shiva Linga at a height of seven feet. At a distance of three feet from the Shiva Linga, there is an image of Ganesh. The height of the image is five feet, chest forty inches, length of trunk eighteen inches. The trunk has not been folded to any side. The left ear of the image is eight inches on length. The right side ear has been broken. The head of Ganesh is flat but bears a crown. Both the legs are folded in a squatting position and have encroached an area of eight feet diameter. However, the image of Rat is missing. At the left side of the Linga there is a pillar at a distance of three feet. This pillar is known as Stambeswari or Parvati.⁽⁴⁾ The height of this image is four feet and the diameter is one feet. From the top to the toe of the pillar many parallel straight lines have been carved on the body. Another pillar in this chamber touches from the top of the temple to bed level. Its height is about thirty

feet and one and a half feet in diameter. This pillar looks like a column of pitchers kept one above another. There are ten numbers of pitches on the body of the pillar. The fifth chamber is the most beautiful of all the chambers. The height of the sixth and the last chamber is ten feet, the width eight feet and length twelve feet. There are three corridors of different dimensions. The height of one Corridor is three feet, length fifteen feet, width half feet. The second one is ten feet long, four feet wide and five feet high. The third one is feet in length, seven feet wide and eight feet in height.

The Chandana Gumpha looks as Stupa from the outer view where as the inside is carved as temple. The walls are plastered with mortar and architectural designed represents the temple style. The images and its inside architecture are made of mortar, which is very rare to find in other part. Here the rhythm of the paintings denotes vernacular of temple.

Depending upon the place, categories the art can be divided into two types namely: Rock Art and Fresco Art. The Rock floor, rock walls are either painted first and carved afterwards or carved first and painted later. Rock art works much available in the caves of Orissa. Orissa is famous for rock paintings located at place such as Yogi Math, Ghataghumara, Bikram Khola,⁽⁵⁾ Ulapagada, Manikmada, Naraja, Sitabinjhi, Puja Dungri, Baula and the Laxmi Mundia forest of Kokalaba. There are still some places, which have not come to light. Its investigation is important. There are instances of painting with a special quality of mortar on which the artisan creates the drawing. Initially the artisans preferred the caves for paintings. In due course it was popularized and paintings were done on the walls of temple, mathas, public buildings etc. The Rajas of Bhanja dynasty had a great weakness for such paintings. So the maximum numbers of paintings are to be found in the belt of Ghumusara in Orissa.

Rock art and fresco art date back to very early period. It is not possible to establish an exact chronological history of it. At Ulapagada there is a painting of dancing people. At Ushakothi, the picture of a cave has been drawn. The portrait of human being cows and various geometrical lines have been drawn in the painting at Yogi Matha. At Ghataghumar, there are some geometrical linings. The formative shapes of Brahmin alphabets have been drawn in Bikram Khol Cave.⁽⁶⁾ The picture of a Car has been drawn in the Baula forest cave. At Laxmi Mundia forest cave, there is a cave art portraying human life and depicted in the Brahmi alphabets etc. The pictures of wild animals have been carved in the cave of Kaipura forest.

But the Baraha Chandana Cave is a totally different one from all those paintings. Here the artisans have framed the temple in mortar instead of any other paintings. This work has drawn considerable attention of the mediaeval historians and has given rise to new themes and ideas in the minds of the people. Its images, the parts of the temple, the roof etc are made of mortar. So its theme is very clear. The style seen on in the inside can be compared easily with the style of the outer walls of the Sidha Gumphu Cave. Moreover, the style of painting of mortar on the walls of the temple of this cave can also be compared with the rock paintings of Usha Kothi, Laxmi Munida forest cave.

This cave has been hewn out of huge rocks. Huge rock pieces have been combined with heavy quantities of mortar layer giving the cave the look of a temple. During the time of joining, the mortar flowed and formed the design. The designed had been done by flowing the mortar into the cave through the joint portions. Those flows were spilled over and looked like the design of the breasts of cow, the canes of banyan tree etc. The mortars have zigzag and create a marvelous scene inside the temple. The pillars look like column of pitchers kept along another. The

thickness of the mortars varies in between one inch to seven inches. A big mortar cane portion has fallen in the chamber. The height of this mortar is about four feet and the diameter is two feet.

To ensure that cracks didn't appear in stone, the early age artisans' prepared special type of mortar combining Dhup, Lacas, and Molasses etc. for joining rocks. This type of mortar is very popular and seen in the temples of South India. For strengthening the rock and making the surface plain and smooth they used to prepare a special kind of mortar by using limes earth, cow dung, the seeds of Tentuli etc. This mortar was painted on the surface of the painting place. So it protected the rocks against cracks. The people of Ghumusara were preparing different type of mortar. They were preparing the mortar by Molasses, Muga, Curd and the gum of Bela tree.

In the Baraha Chandana Cave the mortar has been used layer wise from one inch to two feet as required from place to place. At places some chips and boulders have also been used and made the concrete in slab. It is still so strong that till date it has remained as it is. The images of Shiva Linga, Ganesh and Parvati have also been made using this type of mortar.

Drawing pictures was a deeply ingrained habit with the early men, paintings. Paintings pulpit the inner thought of the heart. So many paintings have been discovered in India. In Orissa, also many early paintings are seen. The colors of the painting can be mainly divided into two types: ⁽⁷⁾ namely – natural and artificial or man-made. The nature itself is an exotic example of painting. Coming close to water and air with the plants, rocks and earth grace birth to different types of colors producing beautiful scenes. Thus nature has always been a great source of encouragement to the people. Drawing encouragements, from nature people have been inspired

to use different colors in their drawings. In this mortar temple, three different colors namely, Brown, White and Ochre have been used. These are the original colors of the mortar. The upper part of the mortar of the temple is dazzling like marble and looks like Jhuna (Dupo) white. The upper part is very strong. The whitest portion of the mortar helps in lightening the inside of the temple. In some patches different colors such as tint color, green color, brown color are to be found. The combination of such colors makes the chambers extremely beautiful.

In between 325 B.C. to 187 B.C. many stupas ⁽⁸⁾ were constructed at Sanchi, Saranath, Udayagiri, Khandagiri, Yogimatha etc. in various forms. Once upon a time the Jaugada of Ganjam district was squares in dimension and was made of mortar. Instead of bricks and stones, the whole Gada was, made of a mortar of Lac. It is believed that the fort was made of Lac mortar with a motive. The king thought that if made of Lac, the walls of the fort will become slippery and thus enemies' would not be able to climb the walls. It was very polished. As per the legends this Gada was damaged in fire. But the mortar temple of Baraha Chandana cave near Kharida village is fire proof and well developed. The upper part of the temple that means the demarcated portion of the forest is forming like a Stupa. In this way this cave keeps the similarity with the Jaugada Stupa.

From Baraha Chandana forest, the village Chandana Pedhi is at a distance of seven kilometers only. By their names both the places have important bearings from archaeological points of view. The temple Sankulai is one kilometer from Chandana Pedhi village. At the backside of the temple there are two stone pillars. The upper part of the pillar is five feet in height and one and a half feet in width. From the architectural angle, it can be dated back to the tenth century A.D. or may be a little later. When Srikara Bhanja, the Raja of Ghumusara, during

Nineteenth Century A.D was imprisoned, came here and made him free from here. So the place is called after it i.e., Sankulai, the free from hand-cup. Worshipping of pillars is very popular not only in Ganjam but also through out Orissa. The images of Khambeswari of Aska, Kshyatria Barapura, Budha Kendu, the Kandhuni Devi of Sorada, the Bira Khamba Goddesses of Baipyari Guda of Koraput, the Pendra Handiani of Amara Kota, the Manikeswari of Bhawanipatna, the Devi Bhagabati of Kadali Gada and Poda Gada near Rudhapadara village etc. are all in the shape of pillars. So in the Baraha Chandana Cave heavily influenced by pillar style of image, the image of Parvati has not been carved like a human being. Normally the image of the God Kartikeya is found on the backside of the Siva Linga. But here perhaps the image of Kartikeya has been merged in the mortar of the wall. So the image of Kartikeya is not clearly visible.

At Jajapur there is a Baraha temple ⁽⁹⁾ constructed by the Bhaumakaras who ruled over coastal Orissa during the seventh century A.D. At first they were Buddhist. They became Hindus later. The Somavamsis ruled over the Khinjili-Mandala. They were followers of Shaivism. The Baraha Chandana hill accumulates the culture of both the dynasty through her body in terms of cultural impact.

For day-to-day worshipping rituals, water is very essential. Taking it into consideration, two numbers of Oysters have been carved on this forest. The length of one oyster is seven feet and the width three feet. The length of the other oyster is four feet and the width is two feet. Like this so many oysters are to be found in various places like: Kumarsuni forest near Belaguntha, Buddhakhola forest near Buguda, Sorada hill near Mangalapura, R. Damodarpalli near Aska etc. Further a well is also found inside of the cave of Baraha Chandana Cave. It is square in size and depth is about twenty-five feet. The water of this well might have solved the worshipping of rituals.

In due course, coming into close contact with modern science and technology, people left the caves and migrated to plain areas. The caves became unwanted and useless. Wild animals started living in those caves. According to some people of Kharida village like, Ranjana Sahu, Bijaya Kumar Sahu, Rama Kanta Sahu, Pradeep Bisoyi, Kartika Bisoyi, Vishnu Bisoyi, Bakula Mishra and of Buguda village like Lalita Mohan Rath, Sitaram Mishra, Kshetra Behera etc. who had accompanied me to this cave told that one of the holes of its cave was very wide. But due to lack of proper conservation, the main gate gradually narrowed down. In a way, it was a blessing of the almighty; otherwise this mortar temple would not have been preserved safely.

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DEITY IN ICONOGRAPHY

Ten kilometers from Sorada and twenty kilometers from Bhanjanagara there is a village named Kulangi. It is famous for Lokanatheswara temple. Though the temple is new yet the image is an old one. On archaeological significance the image is important. There is no Linga but only a hole. The Shakti image is square type. The diameter of the whole is ten inches. The length and width of the Shakti is two feet each. The art of Shakti is unique in its style. Generally during the time of establishing the Linga, the Adhara Silla, Nidhi-Kumbha, Padma, Kuruma, Silver Lotus Kuruma, Golden Lotus Kuruma, Yoga Nalli, Napunshaka Silla, etc. are kept serially one by one. But here there is no Lingam. The portrait of the Linga along with Napunshanka Silla has been carved on the Shakti and at the Lingam portion a hole has been carved. To mark the portrait of Linga here the artist has touched the Yoga Nalli with the Prasada Nalli of Shakti and formed it to one. Further at the place of carving the portrait of Lingam, the artisan also marked a boundary line of it at a height and width of one inch each. But the boundary has not done covering the Napunshaka Silla.

During the time of Ashoka the Buddhism spread all over Orissa very rapidly and became a matter of discussion. In due course the Tantra entered into Buddhism with special attention and influence among all classes of people. Till the second half of the 6th Century A.D. the sect of Hinayana Buddhism dominated all over Orissa. Then Mahayana entered into religion. The belief was based on Sunya (The empty) principle. But they were not in favour of the worshipping the image. During the time of Sasanka the Buddhism was fully obstacle by him and damaged many monuments. The Bajra Yana of

Buddhism became strong by the Seventh Century A.D. They were also beloved of Sunya Purusha. Under their influence the Shiva temples, the Lingams are worshipped under the Shakti or the Shaktis are remained blank. By Tenth Century A.D. in many places of Orissa, the importance was given for Shakti. During Eleventh and Twelveth Century A.D. the Shaktis are decorated with various types of designs.

Tantra is also widely regarded as the scriptural authority for the present age. On that account it is some times classed as the Fifth Veda with a view to imparting to it an authentic character. ⁽¹⁾ But in a more restricted sense, Tantra denotes a religious system connected with the Shakti worship having its own doctrinal theories and religious usages based on a large mass of literary treatises. Further in Vedas, Goddesses play an insignificant part where there is no share in the Government of the World. ⁽²⁾ So the cult of Shakti worship cannot be connected with the Veda. In this line, if it can be calculated, then the actual origin of it may be ascertained to a very late period. This rock art not only embraced the art tradition but also bears the religious phenomenon in its body with new dimension, which requires its detail scrutiny.

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A TEMPLE IN COAILITION OF RELIGIONS

The Dwitikeswara temple of Jamapatna, which is in between Odagaon and Bahada-Jholla town, represents to continue the perennial mythology of Twelve Jyotir-Lingas of India. Among the Twelve Jyotir-Lingas of Sanakara, in Ujjain the most famous spot is the temple of Lord Mahakala. The temple stands near a lake and has five storeys, one of which is underground. The significance of this temple is very rare in other Twelve Jyotir-Lingas. The general belief is that whatever is offered to Siva becomes *Nirmalya* and cannot be accepted again for use ; but this rule does not apply to the Jyotir-Lingas. Here not only the Prasada offered to the deity can be accepted but even the leaves of the *Bilva* tree once offered to God can be washed and reoffered. Following the traditions, Jyotir-Linga in the present district of Nayagarh there are twelve important Shiva Lingas constructed in various places in between 12th Century A.D. and 14th Century A.D. These twelve temples of Nayagarh district are as follows: -

Name of the temple	Name of Village
1. The Ugreswara Temple	Pandusara
2. The Dhabaleswara Temple	Baghara
3. The Nilakantheswara Temple	Gambadi
4. The Mukteswara Temple	Goti Sahi
5. The Kapileswara Temple	Gunja-Barana
6. The Ladukeswara Temple	Saranakula
7. The Dwitikeswara Temple	Jama-Patna
8. The Singheswara Temple	Jadupura
9. The Somanath Temple	Mali Sahi
10. The Gatiswara Temple	Mali Sahi
11. The Madhukeswara Temple	Rabara
12. The Phulakeswara Temple	Bahada-Jholla

All the above twelve Lingas are in different styles. The image of Dwitikeswara temple of Jam-Patna village is triangular in shape where as the image of Madhukeswara temple of Rabara village bears the style of honey-candy. The image of Ladukeswara temple of Saranakula bears the spot of the hoof of a Cow. But the image of Phuleswara temple of Bhada-Jholla is different from all. The marks of Plough have carved on the body of it.

The image of Dwitikeswara temple represents the typical Tantric Cult in its final form. It is a west facing temple. Enclosed by round Shakti of three feet diameter and height of two inches slope the Linga forms at center. The height of the Linga is ten inches. It is Triangular in shape and the arms of which are ten inches each but not pointed in formation. There is a gap of one and a half inch in between Linga and Shakti. The local people have filled up the same gap with some mortar in 1995. Giving importance to the face of the drain of the Shakti the side deities are fixed in the temple walls. So the image of Parvati is fixed at the right side of the image where as the Ganesh image is at the left side and the Kartikeya image is at the backside of the temple. There is a row of nine planets and image of the Goddess Laxmi are carved at the center of the niches of Garbhagriha chamber. The temple is pancha-ratha in plan. A separate temple of the Goddess Parvati has been constructed at the left side of the temple. The temple has been decorated in course of the time with the donation of the devotees from Twelveth Century A.D. till date. It is rare to find out another example of Triangular Linga anywhere having accumulation of the philosophy of Buddhism, Hinduism and Shaivism in one idol.

The Sahajayana of Buddhism crosses the Shada-Charka along with the Jalandhari, Uddiyana and Kamarupa, etc. The Sahajayana of Yoga Tantra is based on Madya (Wine), Mansha (Meat), Masthya (Fish), Mudra and Maithuna, the five 'Ma' philosophy of worship. As

per its philosophy, the happiness is derived only in this life period and not after. The man is self-independent and the life of each being is full of pleasure. But this philosophy is quite different in Hindu philosophy. According to Hinduism, the present life should be passed happily and after the death it should be maintained in same manner. In due course when the Buddhism and Hinduism combined into one, some modification was done on this philosophy. A triangular formed when the human life accustomed to those two religious points.

The Bajrayana implemented by Indrabhuti ⁽¹⁾ and the Sahajayana propagated by his sister Lakshminkara took a masterpiece in Tantric Cult of Buddhism in Orissa in 717 A.D. In the time of Lakshminkara the Shastra relating to Sahajayana, the Siddha Charya composed 'Gitika' which is called 'Doha'. Those Dohas have double or multi meanings in its explanation and also was written in abbreviation or taking with symbols. These are written in Sandha language. ⁽²⁾ It participated for preaching in favour of Buddhism during Ninth Century A.D. to Twelveth Century A.D. There were eighty-four Buddhist Siddhacharyas. Some important Siddhacharyas were Hadipa, Luipa, Kanhupa, Sarahapa, Shabaripa and Bhusudupa etc. They composed number of Dohas or Gitikas. All those Dohas are having double or multi meaning. The Dohas of Hadipa became more popular in the region. ⁽³⁾ The external meaning of the Dohas is erotic and un-constitutional but the internal meaning attracts the devotees towards spiritualism. A stanza of Doha composed by Hadipa is:

"Hadipa Kahile Nahie Ethare,
Yoni Darashana Sukha Apara.
Bhaga Bajile Lingara Mukti,
Tini Dhara Nala Niai Tendi.
Chhaa Gandhi Bhedai Se Nala,
Jebe Ramana Karibu Bhakate Tebe."
The meaningful Charka is like triangular Yoni. If the

Atman (Spiritual) Linga adds, then the Ida-Pingala Sushamna Dhara goes to upward and crosses Shada-Charka to form to adjoin with Shiva-Shaktya, which is called the real Ramana or heavenly peace. For making powerful to Kundalini-Shakti unless the particular Mahananda comes, the Kundalini does not become powerful. After powerful of the Kundalini if it crosses the Shada-Charka, then the Nirvana will be adorned. The Dwitikeswara temple complex was enriched on the Sahajayana of Buddhism on those days.

The rulers of Somavamsis and Gangavamsis highlighted those Siddhacharyas in Orissa. So on their blessings, the Siddhacharyas composed lot of Dohas and liked to enter and preached it converting the Dohas into the frame of Vaishnavism. They also imposed the principles of Buddhism, in the Dohas pertaining to the benevolence and thoughts of the love of Radha-Krishna, through the factor of Buddhist Dohas of Sahajayana for spreading among the people. But those Dohas could not embrace the learner people of Brahmanism. So the Buddhism started to be declined due to his own merit. The worshippers of the Dwitikeswara temple are also explaining many legends over the temple history to the Devotees. However, it can be safely said that Orissa is adorned mainly by two religions : Hinduism and Buddhism and the Dwitikeswara temple has compiled both of these religions at a time in the iconography of the idol.

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ABRIDGE IN BETWEEN TEMPLE AND CHARIOT ART

The use of vehicle is not only a popular one in modern age, but also it was a very essential item in ancient times. Only there is much change in its aspects. The heavenly Gods, Goddesses and Demons, the Rathis and Maharathis of Puranas, the Rajas and Maharajas in the pages of History and other respected members were using vehicle. They used always-particular vehicles, which have special remarks. Now the political leaders, high-level officers, the rich people are using those type of vehicles. On meticulous observation, it can be known about the design of vehicle containing their own merit and base. That tradition is continuing till now from ancient times till date. The chariot art of Biranchi Narayana temple of Buguda has some unique achievements in this regard. The temple digests the tradition as well as emboldens the art and architectural significance beginning from early days to till the eve of mediaeval period which needs a detailed study.

The general history of creation of the vehicle and fitting of wheel in it is found from the Stone Age. It was influenced by many ways. In our open eyes the Sun looks round and moves from east to west daily. Therefore, the influence of Sun may be the first to construct the vehicle and may leads to religious tracts in due course as it is noticed from many cultures of the countries of the World. The Egyptians were much wise. They knew how to use the Sun Watch and discovered it during Fifteenth Century B.C. In the books of Greece, the Sun God has been adorning the name Apollo.

In Vedic Age the people were worshipping the Sun

God as Sahashra Rashmi (the shine of hundred rays) in their Yajnas. At that time they were acclaimed the Sun with enchants. They were presented in the name of Vishnu Narayana, etc. In due course Vishnu separated from Sun ⁽¹⁾ Coming under the influence of Shaky Islands, who came to India, during First and Second Century A.D. they worshipped Sun as the chieftain of Solar. ⁽²⁾ Narayana holds Conch, Wheel, Mace and Lotus but Sun holds only Lotus in his hand. In the Law of Religious Worship. Dharma is the Sun. Dharma is Brahma, Vishnu and Maheswara. ⁽³⁾

During the reign of Sungas in Second Century B.C., the image of the Sun God in shape of human being was framed started in India for the first time. ⁽⁴⁾ The Sun temple like Gowalior of Uttar Pradesh, Marttanda temple of Kashmir the Sun temple of Prabhasha Pattana, the Sun temple near Modhera, the Sun temple of Ashirballi of Kalinga (Andhra Pradesh), the Sun temple of Shreeka Kullam, etc. are very famous in the tract of Sun temples in India. The Sun God is known in the name of Jingaditya in West Bengal, Kushaditya and Somaditya in Murshidabad, Maitraditya at Konark. According to Skandha Purana there was a Sun temple at Sandhipadi Ashrama of Ujjayani. ⁽⁵⁾ Having a height of thirty-three meter there is a Sun temple at Bhallabhara Kotam located at the East of Chennai. The temple is like a Chariot. The image of writer Tirubhallabhaya who was famous for saint has been consecrated here during First Century B.C.

In many temples of Orissa like, Baitala, Shukleswara, Singhanath, Balia of Bhadrak, Konark and many places of Ganjam like Kodala, Buguda, Babanapur, Baruda, Bada Kodanda, Gangapur, etc. the Sun images are engraved at the entrance of the temples, as the main deity at the walls as subsidiary deity at the complex as one among the Pancha Devatas. The images of Sun God are carved at Ullapa Gada and Hema Giri Hill of Sundargarh

district, Tawa Cave and Ananta Cave of Khandagiri Hill at Bhubaneswar. In the ancient days the images of Sun God was worshipped at Jajapur, at Phatiabad of Sora in the district of Baleswara. ⁽⁶⁾ The People discovered the Sun images from the damaged temple of Khichinga. The two standing images of Sun God belonging to Gupta period ⁽⁷⁾ are found from the bank of the Salandi River at Kaupur village. After passing of one hundred years of the construction of Sun temple of Kodala of Ganjam and Ashirballi ⁽⁸⁾ near Kalinga of Andhra Pradesh, the Sun temple at Konark near Chandrabhaga Sea Beach was erected by the King Narasingha Deva, of Ganga Dynasty, during Thirteenth Century A.D. The Sun God is also known as Arama Boja and Ayunga Anga in the Cult of Sabara people as Dharma Penu in Cult of Kandhas and as Borama in Bhuyan Sect. ⁽⁹⁾

In the Epic Age, Dasaratha, Shree Rama, Ravana and Indrajit, etc. of Ramayana had their own chariot. In Mahabharata also, Vishma, Drona, Karna, Dhrutarasthra, Durjyodhana, Pandaba, Shri Krishna, etc. had many types of Chariots of their own. Those chariots had carved with specific art and architecture. So from distance one could identify the chariot to which person it was belonging and who was riding it, without looking the face. The people were acclaiming them with regard and prestige. In due course that journey was confined to a particular date or day, which became a festival in Hindu religion at later days. In each chariot had specific number of wheels, height and color of the cover. ⁽¹⁰⁾

The temple car is a moving symbol of the temple. The chariot festivals are celebrated in many countries of the World. In Nepal State, taking the Bharba, Bharabi and Ling images the people celebrate the Chariot Yatra on the first day of Baishakha. The two traditions named, Mahendra Ratha and Kumari Ratha are found in the culture of Nepal. The Meri Yatra is a famous festival in

Europe. The chariot is implemented in this festival. There is provision of Chariot for Sun God in the Island Sicily. During the Vedic Age, Chariot was very popular in India. The Soul as Rathi, the Charioteer and the Body as Chariot has been described in the Upanishads. The construction style and about its equipments there is good description in the Manasara, Mulya Sutra, Gruha Karnaka, Silpasara Sangraha and Aparajita Puchha etc. From history it is well marked that the Chariot festivals were celebrated for Parswanath and other Jain Tirthankaras. The Jain devotees are believed that Rushava Nath was remained as infant in the pregnancy of his mother on the second day of bright Fortnight in the month of Ashadha. So they celebrate the said day as 'Kalayana Day'. ⁽¹¹⁾ On that day the bathing ceremony of Jain images and bearing of new dresses or renovation of images are being done by the Jain devotees. Rushava Nath took birth on the Eighth Day of Moon Fortnight of Chaitra Month. On that day the chariot festival is celebrated at Bhubaneswar as 'Ashoka Asthami'. The chariots are made like Jain Chaitya style. ⁽¹²⁾ On the birthday of Buddha Deva, the Buddhists devotees were celebrating the chariot festival with a Buddha image at Pataliputra. King Puroo was performing his battle by sitting on a Chariot during the time of attack of India, by Alexander, the Great. Ashoka, the Great was wondering his country by sitting on a chariot. ⁽¹³⁾ As per the report of the historians like Chakradhara Mohapatra, Krishna Chandra Panigrahi, Rajendra Mitra, the people were making a chariot to celebrate the concurrence ceremony of Kalinga in the time of Ashoka. On that chariot, the Kalasa, the full pot of water, was kept as a symbol of part of the body of Lord Buddha. After its relinquishment, the people broke in the chariot to pieces. Most of the emperors beginning from Ashoka to Akbar and till the end of reign of Aurengzeb, they were using the chariots during their inspections and tours. When the British people introduced the machinery vehicles, there became a little change in this tradition. But till date it is alive in

the Indian culture of Hinduism. The use of chariot and chariot festival of Lord Purusottam are found from the various writings of Intakes⁽¹⁴⁾ written during the period of Ninth Century A.D. Satyanarayana Rajguru stated the beginning of chariot festival of Lord Jagannath in 1230 A.D. In Fourteenth/Fifteenth Century A.D. Kapilendra Deva, the Gajapati introduced the Chariot festival of Kapileswara at Diya village of Nirakarpur. The Rukuna Chariot festival of Lord Lingaraj is celebrated at Bhubaneswar on the day of Ashoka Asthami. The image of Chandrasekhar (Shiva), Dolagobinda (Vishnu) and Rukumini (Durga holding Spear) are kept in the Chariot. This Chariot festival is symbol of synchronization of Shaivism, Vaishnavism and Shaktism. There is tradition of Chariot festival for Biraja Devi of Jajapur also. ⁽¹⁵⁾

From some inscriptions discovered from South Orissa it is ascertained that the worship of Sun God was practised from the ancient time. The Sun worship is clearly mentioned in Sumandala Inscriptions assigning to 569 A.D., near Khallikota of Ganjam district. From the caption of two Boudh Copper Plates issued by Satrubhanja during Ninth Century A.D. there is a brief description about the Sun God. As Satrubhanja accepted Aditya or Sun God as his presiding deity, he generally used Parama Vaishnava designation himself. ⁽¹⁶⁾

In the trade of Chariot, the Bhanja Rajas of Ghumusar had an independent role. They not only enriched to the Oriya Literature but also had good activities in sculptures. The Biranchi Narayan though it is a temple, in the mouth of the people, still it is a Chariot in the Sculptural books. The architectural significance can be divided into three parts. Such as:

- a) From Bhumi to Danda - Lower part of the Chariot.
- b) From Danda to Asana - Middle part of Chariot.
- c) From Asana to Kalasha - Upper part of Chariot.

The Chariot has six numbers of Bhumis. According

to sculptural names they are; Bhupura or Charka Bhumi, Nata Stambha Bhumi, Madhya Bhumi, Kurma Bhumi, Devi Bhumi and Samabhadra Bhumi. The Bedi portion of the temple constitutes combining squares by forming cross to each other and makes seven rooms. The Ratha Bedi has been divided into two parts like Lower Pith and Upper Pith. In between the middle portion of those two Piths, the mouldings are carved forming square. In the middle of the mouldings, the artisan does the diamond arts. It has thirty-two Utchhargas. Those thirty-two Utchhargas are as follows:

Kubera	Chama
Bhadra Pith	Kasha Nahaka
Ada Bhadra	Bala Nahaka
Kilaka	Kona Nahaka
Ara Stambha	Nata Stambha
Charka Nemi	Chanda Kubera
Tumbika	Patta Dwara
Ara	Kubera
Paridhi	Stambha Nemi
Chauta	Kubera Trutiya
Gargara	Pancha Potala
Hànsha Maili	Bhadra Baithi
Kurma	Beki
Ratha Barini	Dadhinauti
Prustha	Kalasha
Bedi	Chakrayudha

In this Chariot, there are four main pillars, fourteen sub-pillars and four Nata pillars. In total it has thirty-six pillars. The Chariot has been divided into seven chambers through the Chali or roof. At the upper part near Khapuri portion, the Lotus sculptures are carved vividly to decorate the chariot and Dadhinauti has been kept on center of the art. The sixteenth lotus art designs are both at the

upper portion and lower portion of the Dadhinauti. On the top of the Dadhinauti, Kalasha, Kanthi, Danda, Charka and Kapi Ketana are kept serially. But in both side of Dadhinauti, there is no Parrot art at all which should be touched to both Kalasha and Ratha Murdhi. This art generally kept in the chariot of Jagannath, Balabhadra and Subhadra. The Pidha style of this temple is a remarkable one. In Konark temple there are three stairs of Pidhas and each stair there are three Pidhas. But at this temple there are only five Pidhas in total and designed in Pancha Pidha style. The moldings are also carved under the Dadhinauti, Ashta Dala Padma and Shodasha Dala Padma, etc.

In the sculptural art of the temples, between the Garbha Griha and Jagamohana, the Garbha Griha is to be designed as Rekha style and Jagamohana is to be designed in Pidha style. Further the Garbha Griha should be taller than the Jagamohana. As per the Silpa Shastras, Garbha Griha is to be treated as Male and the Jagamohana as Female one. The Sun has been described as Purusha the Male in Yajur Veda. He is the axis of Year, Six Seasons, Twelve Months, Two Fortnights, Thirty Days, Eight Praharas, and Twelve Rashis, etc. The Chariot of Sun is Male shape. There is much similarity in between the limbs of human being and the chariot ⁽¹⁷⁾ such as:

Human being's

Limb portion

Pada Portion

Danda

Anthu

Urdha Jangha

Kati

Udara

Hrudaya

Skandha

Chariot's

Limb Portion

Charka Pith

Ara Danda

Gargara

Mulamba

Barandi Hansha Pata

Ratha Garbha (Brahma
Sthan)

Para Bhadi Jiba Sthan

Potala

Kantha	Kalasa Pith
Mukha	Dadhinauti
Kharpara	Karna Amala
Sirsha	Dhatu Sakala
Sirsha Bhira	Ayudha, Dhawaja (Brahma Randhra)

The running action of Horses and Wheels, at Konark is interesting. Though one can think about the Chariot but it has filled up all the characteristics of the temple in her body. The Jagamohana and Garbha Griha has been divided into three parts such as; Bada, Gandi and Mastaka. On the Bada of Jagamohana, the Pa' Bhaga, Tala Jangha, Bandhana (Moldings), Upper Jangha, Barandha are carved one by one. The Gandi portion had designed as Pidha style and formed three stairs like Potala, Kanti and Potala. The Mastaka portion is consecutives with the Beki, Ghantashree (Osri), Amala Beki, Khapuri and Kalasha. On that way, in the walls of Garbha Griha, there is an earnest design of Pa' Bhaga, Tala Jangha, Bandhana, Upper Jangha and Barandha, etc. The Gandi portion has been divided into ten Bhumis carved as pancha-ratha style. The Mastaka portion has been beautified with Beki, Amala, Khapuri and Kalasha, etc. The Biranchi Narayana temple is located at a distance of four kilometers north from Pallia Square, which is in between Bhadraka and Chandabali Road. This temple is quite different in comparison with the Sun temples of Buguda and Konark. The height of this temple is fifty feet and designed in sapta-ratha style. There are four gates in four sides to see the idol from East, West, North and South. The historians have marked this temple as a rare species of sculpture constructed during the medieval period. ⁽¹⁸⁾

In the temple sculpture, the Kalasha has a significant role. Generally it looks like a pot but it contains four wings. The artisans carved the face of the wings either towards four corners or four sides of the temple. But in the case of

chariot the design of the Kalasha is remaining in different way. In the chariot the Kalasha remains in the opposite direction and looks like opposite 'Top' and no wings are to be formed in the Kalasha. During the chariot festival of Lord Jagannath, the Kalasha is adjoining in the chariot like this manner. In the Biranchi Narayana temple of Buguda also bore this type of Kalasa and covered all the factors of Chariot sculpture in her body.

The sculptural architecture of Biranchi Narayana temple can be compared with the sun temple of Moterar of Mahasena district in the state of Gujarat. That temple was constructed in 1026–27 A.D. by Prathama Bhima the Fourth emperor of Solanki dynasty. This temple is constructed in three different parts such as: (a) the Garbhagriha along with the 'Kapila' the rounding path in the premises of Sun temple, a Mandapa with west facing window of a chamber and a Mukhasala. (b) A detached meeting hall and a Torana, the flag post arch. (c) a big water tank which contains many little temples. The images of various kinds of Gods and Goddess, Angles, scenes belonging to mythological legends, plants, flowers, Ballari, Kirtimukha, etc. are carved in the roof, walls, pillars, doors, etc of the meeting hall. The sculptural architecture is well marked and can be compared with the art and architecture of Biranchi Narayana temple. In other art such as war horses, war elephants, erotic couples, nag and nagini, animals, birds, dancers, bust image, etc. which can be compared with the architecture of Konark temple.

In the sun temple of Konark, the image of Balarka, Martanda, Bikratana are consecrated as the main subsidiary deities, which dignifies the three stages of the Sun. ⁽²⁰⁾ The three images located at the Ratna Mandapa of Biranchi Narayana temple ⁽²¹⁾ have the same significance also. Here the other images of sun God are found as subsidiary deities such as: Martandei in the left

side of temple, Biswa Byapakaya in the back side of the temple and Natyashaya in the right side of the temple. These three subsidiary images are symbolizing the theme of three main Gods such as Brahma, Vishnu and Maheswara. As the Lord Biranchi Narayana himself is in standing position in this temple, the other side Gods and Goddesses are also in standing position, along with their weapons. Further as the side deities have come to assist in the work of Sun God, there is no image of any couple such as Rama-Sita, Shiva-Parvati and Radha-Krishna etc. It will be defective and incomplete in chronology in the absence of Radha in Gopa Lela, in the absence of Sita in Ramayana, etc. So as per importance and essentiality of them they have been carved only on those places. The places of ladies have been marked in rare places. Most of all the Sun temples of India are east facing. So the sunshine of rising Sun goes directly to the images of those temples. But in the case of Biranchi Narayana temple, it is west facing and the sunshine of Sunset is coming to the image of this temple. In general sense we are looking that the Sun rises in the East and sets in the West for Sunset. As the image is being believed as the Sun God himself, so the face of the temple has been changed and importance has been given to west face.

The vehicles are moveable. So the wheel is most important for it. To keep the glory and dominancy of the Gods and Goddesses, the devotees are remaining in fable through the wheel. The examples are plentifully available. The Lanchanna of Rishava is Dharma Charka. The place like Mount Abu located at Rajasthan and Podasingidi located at Anandapur in the district of Keonjhar of Orissa State and other such places of India are famous as the Charka Kshyatra. In the book of Rajendra, ⁽²³⁾ it has been written the other name of Rishabha as Jagannath. Puri the place of Lord Jagannath is also famous as Charka Kshyatra. There is good similarity in between Jagannath Cult, ⁽²⁴⁾ Natha Cult ⁽²⁵⁾ and Mahima Cult. ⁽²⁶⁾ In other

words, it has multiplied the glory of the Wheel sculptural art into many times. The wheel has dignified as the symbol of religion of Buddhism. In the Puranic Age, Lord Shree Krishna holds the Wheel in his hand and used as weapon. The wheel is kept in all Vaishnava temples. Apart from this the Wheel has good relationship with chariot and culture.

The Chariot of Balabhadra is called as Taladhwaja. He is the master of fourteen Bhubanas. Fourteen wheels are used in his chariot. The height of the chariot is thirty-two hands and ten fingers. Seven hundred sixty-three pieces of wood are used in this chariot. The chariot is being pulled by horses named – Tibra, Ghora, Dirgha-Shrama and Swarna-Nabha. The Vashuki is its rope. Malati is chariot driver. Urnnani is acting as chief. The chariot is being beautified by other sculptures like Gajantakari, Harihara, Traimula, Vashudeva, Natambara, Aghora and Tripurari Shiva as side deities. As the Lord Jagannath is adorned by sixteen various arts, sixteen wheels are fixed in his chariot. His chariot Nandighosha is constructed with eight hundred thirty-two pieces of woods and height of thirty-three hands and five fingers. The four horses used in this chariot are called as Sanka, Balahaka, Sweta and Haritwasha. Daruka is the chariot rider and the snake named Sankhachuda is its rope. The flag of the chariot is called Trailokya-Mohini. In this chariot, Hanuman, Rama, Laxman Narayana, Gobardhana, Chintamani Raghava and Nrushingha are remained as subsidiary deities. The Devadalana chariot of Subhadra is constructed with five hundred ninety-three pieces of woods and height is Thirty-one hands. She is worshipped as the Goddesses of twelve Rashis of Nature. So twelve wheels are used in the chariot. Rochika, Mochika, Jita and Aparajita, the four horses and Swarna-Chuda, named a snake are binding in the chariot. Arjuna is the chariot rider. The name of the flag of the chariot is called Nadambika. The image of Bimala, Chamanda,

Bhadrakali, Hara Chandi, Mangala, Barahi, Katyayani, Jaya Durga and Kali are consecrated as the subsidiary deities in the chariot. Prof. Gouri Kumar Brahma suggests that when the river was flowing through the main road, which is now at the heart of the Puri town, at that time six chariots were constructed during the chariot festival.⁽²⁷⁾ Three chariots were at one side and three chariots were at the other side of the river for its use. The total wheel number of three chariot like Jagannath, Balabhadra and Subhadra is forty-two and became eighty-four by its to and fro journey. Brahma views that the people who are taking part to pull the chariot will be able to destroy eighty-four number of hells⁽²⁸⁾. The chariot uses for the specifically marked wood which is to be brought to the temple for remaking the new image of Lord Jagannath, contains two wheels and length is eight hands only and that cart is being pulled by the male people only.⁽²⁹⁾

Both the Wheel and the Chariot have special honor in the Sun worship. The wheels contain various designs and styles which are found in many parts of Indian temples. The scholars are giving many views accompanying their thought in it. As per the Puranic statements, Lord Sun have chariot adjoining seven horses and containing only one wheel.⁽³⁰⁾ In this context the two images discovered from Kaupura located at the bank of the river Salandi are important. The images are in standing posture, bearing the sculptural art of Gupta period. In their chariot, seven horses and one wheel are carved. Those sculptures draw the lines of worship during the ancient period as well as the iconography of the chariot and Sun idol. Following Rig Veda, A.C. Pradhan argues that while the Sun God is adorning the chariot in human form at that time the wheel like one three, four, seven, etc. can be carved in his chariot.⁽³¹⁾ The four horses in right and three horses in left totaling to seven horses were at both sides of east gate of Konark temple.⁽³²⁾ Generally the artisans are very particular to draw the art in equal number if they have to carve some

number of design or images or sculpture in the monuments. So if we confine this gist a doubt automatically comes in mind about the bifurcation of seven horses where the four numbers of horses were in one group and three numbers of horses were in another group, located in one gate of Konark. It is a fable and imaginary one to draw the scenery of Sun God moving in the sky. ⁽³³⁾ Some suggest that seven horses are created and dignified the seven rays of solar shines. According to some another scholars the seven horses are the symbol of seven Vedic metaphors. ⁽³⁴⁾ these are Gayatri, Ushnika, Anustabha, Bahati, Pankti, Trishnupa and Jagati. The Biranchi Narayan temple located at Palia near Chandabali of Bhadrak district, assigned in between Tenth to Eleventh century A.D. that is equal period of construction of Konark temple. ⁽³⁵⁾ In this temple sixteen wheels are imposed in the temple architecture and seven horses are pulling the chariot, having the image of Sun Narayan God which is two feet in height. The Sun God located at the Ananta cave of Khandagiri hill, is sitting on a chariot which is pulled by four horses. At the beginning stage the Konark temple had twenty-four wheels at that time. Four wheels were kept at the east side of the temple. ⁽³⁶⁾ The scholars are comparing those twenty-four wheels with the Years, Months, Days and Time, etc. as symbol and laying the theme before the people in this way.

There is only one wheel at Biranchi Narayan temple of Buguda. The height of the wheel is about thirty-two inches. The wheel comprises eight spokes whereas there are no other sculptural art. Only a ring having two inches width is rounding as its boundary. The wheel is divided into eight parts. On its eight spokes, there is a carving of Gods and Goddesses. The center point of the eight spoke is again divided into sixteen lotus leaves and an image of God is found at the center point of lotus leaves. It is very rare to find out such type of sculptural wheel in other places except the Konark temple. The historians are also

defining this wheel as the symbol of time. Rama Krishna Pattanaik went through in details of its sculptural wheel and said that the wheel fixed at the Biranchi Narayan temple of Buguda is very ancient. It is assigned to the earlier period ⁽³⁷⁾ and is an example for the artisan for construction of the Konark temple.

If we refer the writings of Vedas and other Hindu Puranas, importance has been given on the chariot having one wheel and pulling by seven horses in all places. So it is very clear that the artisans are representing their caliber and imaginations by avoiding all the rules and regulations of sculptures like the writers who are dreamt the Lily flowers in the sky through their writings.

Among all the places where the Sun worship is being done and it is very rare to find out the place like Biranchi Narayan of Buguda in other places. The temples are constructed in other places taking the relationship in between God and Temple. So those places can be marked as the house of the Gods. But in the case of Biranchi Narayan temple of Buguda, it has been constructed scientifically and entered the mythological theme as well as designed the place of God into chariot style by distinguishing between the Temple and Chariot. Further it is not only an example of sculptural art but also gives a life to the religious phenomenon. Being marked as the richest sculptural art book, it is recognized as the living place in India.

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ARCHITECTURE IN MEMORY OF VICTORY

Once upon a time Kulada was the heart of Ghumusar and an important place of entire Southern Orissa. There are two Vyaghra Devi Temples in the west side of Kulada. The oldest Vyaghra Devi temple is located in a stone cave of the south side of the hill. The second Vyaghra Devi temple facing south is at the feet of the hill. The most ancient east facing Jagannath Temple of Ghumusar is at the backside of the Vyaghra Devi temple facing towards Kulada. Pratap Dhananjaya Bhanja ruled over Ghumusar from 1637 A.D. to 1701 A.D. ⁽¹⁾ It is known from Antarigaon Copper Plate ⁽²⁾ that his forefathers were the followers of Vaishnavism. Upendra Bhanja and other Bhanja rulers wrote many kabyas on Lord Jagannath. During the reign of Patali Gopinath Bhanja due to his family relationship with Kapilendra Deva of Surya Dynasty, the Jagannath Cult arose to its pinnacle and was popularized not only in Ghumusar but also all over Orissa. But none of the Bhanja rulers adopted any interest for the construction of a Jagannath temple. Pratap Dhananjaya Bhanja was the first ruler, who besought the three Gods like Jagannath, Balabhadra and Subhadra. ⁽³⁾ Krishna Bhanja constructed a temple at Kulada for those three images during his reign.

A great wall surrounds the Jagannath temple of Kulada. There are two entrance gates at east and south side of the compound wall. Some steps are connecting the compound wall with the base level of the ground. A couple of elephants are seen standing on the both sides of entrance gate. Two audacious lion are sitting on those elephants symbolize the significance of the then

administrating dynasty. The Arun Stambha (Pillar of Apollo) is erected at the center point of the east side entrance gate. The images of Chhinnamasta, Maithuna, Bhairabi and fourhanded Mahisamardhini are kept at the backside of this gate. This Jagannath temple has two chambers only like Jagamohana and Garbha Griha, huge stone peaches seclusion for the devotees to beseech Gods and bathing stage at the left side of the temple, Yajna Mandapa, stage for Samkirtana and other religious ceremonies, etc. are at the front side of the temple. The Samkirtana room is at the right side of the temple. The images of Jara and Bashu Sabara are installed at the entrance gate of Jagamohana. The nine planets (Naba Graha) are at the frontal part of the gate. The inside is square in size. The roof is corbelled ceiling style. It looks like a Pyramid and the center point is in square shape. There is no jackfruit sculpture at the center point. The Jagamohana has two entrance gates. One is at east side and other is at south side. The two 'Khilanas' in isosceles triangle manner are carved on the eastern and western side of Jagamohana, the purpose of which is to reduce the weight of the temple. ⁽⁴⁾ The images of Jaya and Vijaya are erected at the entrance gate and the face of Nrushingha idol is at the top of the gate. Generally the image of Gajalaxmi should have been carved on the panel at the gate of the either Jagamohana or Garbha-Griha but instead of the very panel has been left empty. The great wooden image of Lord Jagannath, Balabhadra and Subhadra are adored on the Ratna Mandapa.

Generally the outer sculptural architecture of a temple allures the minds of the myriad spectators and innumerable devotees as well. Both the Jagamohana and Garbha Griha of this temple are full of sculptural perfection. The Jagamohana has been constructed combining the art of Pidha or Potala and Rekha style and has been framed as Pancha Ratha in plan. The Bada portion contains Tala Jangha, Bandhana and Upper

Jangha. The Bandhana has been divided into three parts. The Gandi has again been divided into a Kanti in between seven and six number Potala. The images are kept in each Kanika and Auratha Paga of the Gandi. But, in between them there are various sculptures of dancers, birds, animals, warriors, bearing various types of dresses, inhabitants, etc. The Beki portion of the temple is beautified by the four bold and beautiful Bhairabi images being besought in the center. To add to the majesty of the architecture four life-size lion's lead to the center from the four sides in a jumping gesture. Eight sculptures are under the Amalaka Sila. The Garbha Griha has been constructed in pancha-ratha plan. It can be divided into three parts like Bada, Gandi and Mastaka. The Pa' Bhaga, Tala Jangha, Bandhana, Upper Jangha, etc. are in Bada portion. The main subsidiary deities are in three sides of the temple. They are in the separate chamber adjoining to the main temple, instead of the Thane of the temple walls separate chambers are located at combining portion of Pidha and Rekha forming like a miniature temple. Further three gates are found at three sides of those miniatures. The upper parts of those miniatures are also divided into seven Pidhas in two tiers. The jumping lions, twin lions, Bhairava images, etc. are also found at the Gandi portion of these miniature. The heights of these subsidiary deities are about three feet and width is two feet. The Kanika Paga, Anuratha Paga and Raha Paga are vividly marked with various art forms at the Gandi portion of the main temple. The chain art at Kanika Paga, the dancers at Anuratha Paga and miniature are carved on those portions. The lion sitting on an elephant and jumping lion's images are carved at both of the down side and up side of the Raha Paga areas. The Mastaka, the head portion of the temple is quite different in comparison to other temple architecture. As per the rules and regulations of the temple design there should be one Amalaka Sila. But this principle has been violated in this temple and two Amalaka Sila are kept along with one

Beki, which has opened a new era in the pages of temple annals. Generally the Mastaka portion of a temple consists of Beki Amalaka Sila, Khapuri, Kalasa, Charka and emblem. At the Beki portion of the first Amalaka Sila, the twin lions and Bhairabi images are kept in the four corners and four sides respectively. Two Bandhanas are carved at the upper part. On the Bandhana, the first Amalaka Sila has been divided into thirty-six divisions. Again there is another Beki. There are eighteen motifs on that Beki. But there is no Bandhana on the body of the Beki. The second Amalaka Sila is on that Beki having seventy-two divisions. The Kalasa is on this second Amalaka Sila. The wings of the Kalasa are projected towards four corners of the temple. The Kalasa bears the Charka and emblem. Besides these there are much other architecture, etc. in the angles and corners of the temples, which need its meticulous observations.

Krishna Bhanja reined Ghumusar for twenty years from 1754 A.D. to 1773 A.D. ⁽⁵⁾ During his reign, French Lieutenant D. Bushy attacked Ghumusar in 1757 A.D. for the first time. This battle was a great challenge to the inhabitants of Ghumusar. Krishna Bhanja applied his every war effort taking hearty help from the people of Ghumusar. At that time the influence of Jagannath cult spread all over India. The non-Hindus people attacked the Jagannath temple for many times. At that crucial movement, the people of Sambalpur and South Orissa brought the three idols from Puri and kept them very secretly. Krishna Bhanja prayed the Lord Jagannath during this perilous period and fought against the French. He conquered the battle. They were defeated in the battlefield in a very wretched position ⁽⁶⁾ and their dream to conquer Ghumusar vanished from their mind forever.

At that time the cruel ambition of British provided all over India. They implemented many rules and regulations to bring India under their control. The British, made a

plan to bring Ghumusar under their suzerainty. As Kulada was the capital of the then Ghumusar, ⁽⁷⁾ they started to attack Kulada first. Having known the attitude of the British, Krishna Bhanja directed his warriors well in advance to remain ready. The British force started to attack Kulada fort in 1768 A.D. In this battle the warriors of Krishna Bhanja participated with full whim. In those woeful days, Krishna Bhanja along with the inhabitants of Ghumusar prayed to the Lord Jagannath for his benediction. By the grace of the Lord Jagannath, Krishna Bhanja triumphed over the battle. ⁽⁸⁾

It was not a matter of fun to defeat the great army force of those two different famous countries by the people of Ghumusar nor was it possible to get the freedom from them. Tarini Charan Rath has discussed about Ghumusar in his Ghumusar History. ⁽⁹⁾ Rushikulya Kavyas and other Kavyas, Chintamani Mohanty has also widely narrated taking three important places like Ghumusar, Surangi and Mahendra Giri. Though these two writers have deeply entered into the early history of Ghumusar, still it is a matter of regret that they had not realized the patriotism of Krishna Bhanja. Rather they failed to mark it in this regard. Pratap Dhananjaya Bhanja got carved the three images of Lord Jagannath, Balabhadra and Subhadra. His highness Krishna Bhanja besought and solicited Lord Jagannath's benediction and able to subdue the foreign military force. Here he promised to establish a temple for the wide spread of Jagannath cult. The king forgot the bravery of the people of Ghumusar. After the triumph the king constructed the Jagannath temple in which he kept two Amalaka Sila at the head portion of the temple to remember those two victories. The inner meaning of the Amalaka Sila located at the head of the temple is most important one. Though these two symbolic Amalaka Sila broke the rules of the architecture of the temple, still it is glorifying the devotion towards Lord Jagannath and recognized as the spirit of conquest till date through this.

These two sculptures of Amalaka Silas are showing the tear of joy of Krishna Bhanja.

Analyzing the warriors and various categories of participants, the motifs of more than twenty are carved and kept at the different places of the temple such as, Kanikapaga Anurathpaga, Rahapaga and other adjoining places. Among them some are the clothes beginning from wrist till the end of legs. Their paints, which they are wearing, are long and marked with many straight lines. The shirts are stitched like gowns and covered the middle portion of the body. There are belts in the trunk portion. The straight lines are carved in the body of the shirts. The hair touches the shoulders. At the head the turbans are tied like rope in a coil style. The beards and moustaches are carved straight. They are holding the shield in their left hand and sword in their right hand. Every warrior is having sound and energetic physique. The various categories of dresses and ornaments, etc. put on by the inhabitants of them are most probably the style of Marathi, Muslims and Oriya. Bhanjas are identically marked from the warriors. Besides these the motifs like Alasa Kanya of Konark are also carved on the body of this temple. The art and architectures are not only distinctly marking the social status of the then people of Ghumusar but also no doubt the thought of Krishna Bhanja in broad.

Many historians have calculated about the construction period of the above temples. Ashok Kumar Ratha has fixed the construction date of the temple in 1760 A. D. Krishna Bhanja at first fought with the French and again with the British. He has shown the symbol of victory on the body of the temple considering the then situation of the state, social life, the art and architecture of the temple, etc. It is reached to declare that the construction work was taken in 1760 A. D. but the work was finished after the closure of war between Krishna Bhanja and the British. So the construction work started

in 1760 A.D. and finished in all respect in 1770 A.D. by taking ten years time.

The beginning of the temple culture in Orissa is very ancient. But the architecture of the temple of Jagannath of Kulada is a species in this channel. Along with the own view using of parallel patriotism in the art and architecture is a new tradition. There is no secondary example to compare it. Now the local people are managing the maintenance of the temple. They also do its further development and maintenances. There should be a good and perfect protection of these historically significant temples by the Government and the public bodies as well. Unequivocally these temple cultures will restore our past glory.

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INNOVATION IN TEMPLE STRUCTURE

The Nrushingha temple of Aska has created a milestone in the temple tradition of Orissa. Though this is a Vaishnav temple still consists of five chambers. Generally all the chambers are remaining in a queue. But here, the chambers are in traversal manner forming right angle and looks like a 'Plus Symbol.' Three chambers are in one straight line and other two chambers are adjoining to the central chamber. Four naked images are depicted belonging to the Tantric cult.⁽¹⁾ These images are having equal height. In the first idol, one God has seated on the back of the buffalo. In the second idol a naked women is standing by tilting her head towards her backside and another naked man is embracing her from front. A four handed Goddess is standing in the third scene. She is also naked and holding weapons in her hands. Her legs are bended. Lord Shiva is sleeping under that lady. He has enlarged his penis and touches the uterus of Goddess. In fourth idol, a naked man is standing in front of a naked lady. She has tilted her head towards down and put her legs to up. The couple is embracing each other.⁽²⁾ From the iconographic status, these idols are belonging to the Tantric Cult.⁽³⁾

The subsidiary deities are in three side of the Garbhagriha. A numbers of empty chambers are carved for other idols. The lower portion of the temple is made of stone whereas the upper part is bricks.⁽⁴⁾ The front side four chambers are designed with Nabartha style. The temple having Nabaratha style are constructed in Orissa⁽⁵⁾ in much later period and very limited in number. The twin Lions are at Kalasa portion. The inside roof of the temple is Kadalika Karana (Curbelled Ceiling) design. The honey candy or jackfruit art is at the center of inside roof.

But there is lack of art and architecture. There are three images of Nrusingha at the Ratha Mandapa, made in three kinds, such as; Wooden, Metal and Stone. They are different in the point of art and architecture. The wooden idol is having one-foot height. Killing scene of the demon Hiranya has been placed in this idol. The metal idol is four inches in height. The Laxmi Goddess of two inches height is sitting on the thigh of Nrusingha in this idol. The stone idol is one-foot height. Here the Nrusingha is in Abhaya Mudra style. Though the main deity of the temple goes to Nrusingha, still other Gods and Goddesses are found on the Ratna Mandapa; such as Rama, Laxman, Radha, Krishna, Jagannath, Gopala and Tirupati, etc. These idols are in between one foot to five inches. All the idols are in standing position also.

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3. *ibid*
4. An interview with Hemangini Panigrahi, an local lady of Aska town dated July 2, 2006
5. *ibid*

MODERN TEMPLE WITH MULTI USE

The Satya Narayan temple of Aska draws a warm line on the elevation of modern temple architecture. It is located in the heart of the Aska town. The temple has been constructed in a low level ground and with a compacted area. The ground floor area is being utilized for the purpose public meeting. A grand conference hall is in side the ground floor. Besides in the ground floor, there are a lot of small rooms. The rooms are used for accommodation of saints, guests and honorable persons who are visiting to the temple⁽¹⁾ and liking to stay there for more days in the purpose of religious performances. There is also a store room and a kitchen room. ⁽²⁾ The priest of the temple utilizes these two rooms. On the first floor the structure has been constructed in the light of temple. The deities are in the center of the first floor of the temple. The devotees are using the stair case to reach at the first floor and worshipping the deities.

The Jagannath temple now constructed at Belapahada of Jharsuguda district of Orissa has also borrowed the same design and architecture of temple elevation. ⁽³⁾ It is a brick temple⁽⁴⁾ and located in the heart of the Belapahada town. The deities are on the first floor of the temple.

The Radha Krishna temple of Bira-Dhanajayapur Sasana near Buguda is under construction. The temple is about to complete. The structure design, art and architecture etc. of the temple also follows the same rules and principles of modern temple.

The old temples are big in size and height. It expands the financial strategy and factors of times. The modern temple constructed in this method, are not only economize the expenditure but also the radius of the area. The devotees are getting free ventilation. They are able to look the big sights of the nature from the height of the temple.

The modern temple has capacity to accompany the big crowd during the time of festivals with healthy atmosphere. The visitors are able to get the accommodation to take rest within the premises of the temple. From a little distance the modern temples look like a chariot. Hence the people prefer to construct this type of modern temple now a day.

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4. *Ibid*

A TEMPLE WITHOUT DEITIES

The temples are constructed to worship the gods and goddesses. The artisans are constructing the temple for the Gods. There is no temple without having any god. Marada is a temple which was constructed last two and a half years back⁽¹⁾ but there are no deities. The people are coming daily and worshipping in absence of the deities. The devotees have no reaction or any kind of disgraceful attitude for it. The people are providing all facilities and the temple avails all type of facilities, affection of the devotees. From the history of Athagada, it is known that Raghunath Harichandan ascended the throne after death of his elder brother Gopinath Harichandan⁽²⁾ and reigned for twenty-four years. He has constructed many temples and renovated the temples. The Taki Khan was a Muslim invader.⁽³⁾ He tried to destroy the Jagannath temple of Puri and attacked many times. Therefore the people wanted to take the deities and kept in disguise for years together at different places. The Rajas, Zamindars and local inhabitants constructed temples for the deities to escape from the attack of Taki Khan.⁽⁴⁾ In this crucial movement the Marada temple was constructed within a short time.⁽⁵⁾

It is a beautiful temple covering full art and architecture. The temple has been constructed with red sand stones. There are two chambers. Both the chambers are having Pidha style. The Grabha Griha is having three Pidhas. The front chamber is having five Pidhas. The temples are rectangular in shape.

Generally the flags and Kalasha are keeping after establishment of the deities. But in this chamber all the elements have been used as per the criteria of a temple

following rule and regulations of temple well in advance to save the time factor and to merge with the critical situation faced by the society.

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PECULIAR ETHICS OF HINDU TEMPLE

Hinduism has passed through 5000 years of history and many historical details have gone unrecorded. This is a difficulty faced by all religions and their social systems in some measure. Many things have changed in the past and many more are likely to change because modern science and technology have helped to annihilate distance and bring the different and far-flung races and cultures of the World close together. Hinduism, unlike the other religions of the world, did not originate with any single prophet or at a particular period of human history. Its uniqueness lies in its being based on the super conscious experiences and spiritual realizations of a galaxy of saints, sages and seers, each of whom could claim prophet hood. Swami Harshananda comments - Built on such a firm foundation of spiritual experiences which are verifiable, the Hindu religious tradition has been flowing continuously - like the river Ganga for several millennia. That is why it has been designated as 'Sanatana Dharma'.⁽¹⁾ The Vedas are the basic scriptures of Hinduism. Literally 'Veda' means knowledge or wisdom. It has divided into four parts. Such as Rigveda, Yajurveda, Samaveda and Atharvaveda. Out of these the Rigveda has been conceded to be the most ancient work. According to B.G. Tilak and some other scholars who base their findings on the astronomical data available in the Rigveda, it self, it was composed at least about 8000 years ago.⁽²⁾

The Rigveda is primarily a collection of prayer hymns. The Yajurveda deals mainly with sacrificial rites and rituals. The Samaveda has set to music a selected number of hymns from Rigveda, prescribing their chanting at

appropriate stages in certain sacrifices. Incidentally the origin of our classical music can be discovered in the Samaveda. The Atharvaveda is mostly a compendium of ethical principles as also some branches of science like Ayurveda which is the science of health and longevity. Again each of the four Vedas has been divided into four parts: Mantra or Samhita, Brahman, Aranyaka and Upanishad. The Samhitas are collections of prayers addressed to various Vedic deities like Indra, Varuan, and Vishnu. The Brahman describe the modes and methods of performing 'Yajnas and Yagas. The Aranyakas describe various meditations based on the sacrificial rites and to be practiced in the forest. The Upanishads are philosophical works dealing with such topics as the Truth behind the universe, the true nature of human beings, the goal of life and the means of achieving it.

As per the Hindu concept, "World" does not mean only the human beings. It includes all aspects of nature. They are called 'Devatas' or deities. The Yajnas and the yagas or the temples are the rites by which these deities are propitiated. The Shastras, Puranas Holy Books are the basic authority for this concept. Pleased by these rites, these deities grant us rains, food, health, wealth, progeny, peace and protect us from evil. Thus when human beings and the deities appease and please one another, the whole world feels satiated. This is the basic behind the system of Vedic sacrifices. Lord Krishna has expanded the concept of Yajna to such dimensions that there is almost unlimited scope to practise it in our daily life. The number of books such as Ramayana, Mahabharata, Bhagavad-Gita, the Smritis of Manu and other sages, Agamas, Puranas and Darshanas etc. are considered as sacred books. These books depict the code of conduct for every Hindu both at the individual and at the social level.

In temples consecrated according to scriptural rites, the images are considered to be 'alive'. Hence formal

worship ranges from one to nine times per day, depending on the extent and resources of the temple. Puja or worship is a loving entertainment of God. There are steps of worship. Those are : Avahana (invoking the presence of God in the image or symbol), Asana (offering a seat), Padya and Arghya (giving water for washing feet and hands), Snana or Abhisheka (ceremonial bath), Vastra (offering Cloths), Candana (smearing sandal paste and other unguents), Pushpa (offering of flowers and garlands), Dhupa (burning incense), Dipa (waving of light), Naivedya (food offering), and finally Visarjana (bidding goodbye).

Temples are considered as a place of *Tirtha*. When one undertakes a journey to a temple during his *Tirtha*, it has been specially recommended that one should as far as possible go walking. There are numerous advantages of undertaking such journeys by foot. Places, which it is not possible to visit, when one travels in a conveyance, either of the old type or the modern type, can be visited with leisure and advantage on foot. One of the texts says : "A journey to a temple during *Tirtha* on foot is in itself a good penance, and that, if one employs a conveyance, he will lose half of his merit. If he takes advantage of shoes or an umbrella, he will still further reduce his merit, If he carries on business on the way, three-fourths of the merit is gone and by accepting a gift, he loses all merit." However it has been provided that one who is not physically well and undertakes a journey to a Temple during his *Tirtha* according to his capacity even employing a conveyance, does not lose any merit.

There is merit even in proceeding towards a *Tirtha*. It is stated that if after observing the prescribed fast, one starts for a *Tirtha* or to visit a Temple and unfortunately dies on the way, he is said to go to the Rishimandala after his death.

As soon as the *Tirtha* or the temple is within his sight,

he must offer a *Sashtanga Namaskara* ; take out his head dress and then proceed further towards the sacred spot. One is asked to have his first touch of the waters of a Tirtha with the *Pranava Mantra* ; then with proper mantras he is asked to have a complete bath, along with the washing of his cloths (*Sachaila*). He is then asked to get shaved and then after bathing again he is asked to perform the *Sraddha* of his ancestors. In order to purify himself he is also required to observe a fast.

Usually one is asked to perform the *Sradha* only at his own residence and is prohibited from offering *Sraddha* to his ancestors at the house of another person. But so far as Tirthas or temples are concerned, they are said to belong to nobody and therefore this prohibition of not performing *Sradha* at a place not one's own, does not apply to *Tirthas* or temples.

When one performs a *Sraddha* at Tirthas or at Temples he is not to offer any *arghya* or make an *avahana*. There is also no prohibition with respect to *nishiddhakala* or improper times. ⁽³⁾ After a *Sraddha* at Badrinath it is not necessarily to perform any further *Sraddha* in future for the ancestors as they are already liberated, they have merged in Brahman and no ancestor remains with any individuality to accept any *Pindha* thereafter. They have gone to the highest abode of Vishnu from this *Brahma Kalpa* where they were till then earnestly waiting for some of their descendants to come.

Acceptance of gift is very vehemently prohibited in the texts. "One should not accept any gift at a Tirtha or a temple even when one is about to die. He who accepts a gift at a Tirtha or a Temple sells all his merit in having gone to a Tirtha. It is further stated that at Ganga, Gaya, Kurukshetra and Amarkantaka, he who gives a gift shakes off his poverty and he who acceptance a gift, purchases poverty for himself.

When one takes a bath at a *Tirtha*, he can have it not only for himself but also for his mother, father, wife brother, friend or preceptor. Whomsoever he remembers at that time is said to acquire one eighth of the merit of a *Snana*.

While taking a bath, even the direction which one should face is prescribed. One is asked to face that direction, in which the stream flows. This is with regard to the *Tirthas*. In the case of *Kshetras*, one is asked to face the Sun.

Temple or religious place is a holy place of pilgrimage, especially on or near the bank of a sacred river or a lake or near the sea. A *kshetra* is a sacred spot at other places. Usually holy shrines of the religions are situated on spots, which are attractive on account of the nature around them.

India represents to continue the perennial mythology of Twelve Jyotir-Lingas. Among those Twelve Jyotir-Lingas Jyotir-Linga of Ujjain is one of them. In Ujjain the most famous spot is the temple of Lord Mahakala. The ethics in worship of this temple is very rare in comparison to other Twelve Jyotir-Lingas. The traditional belief of this temple is important. Whatever is offered to Siva becomes *Nirmalya* and cannot be accepted again for use; but this rule does not apply to the Jyotir-Lingas. In Mahakala temple not only the Prasada offered to the deity can be accepted but even the leaves of the *Bilva* tree once offered to God can be washed and re-offered. ⁽⁴⁾ Hence the ethics of this Siva temple is different from other Siva temple.

The celebrated shrine of Ambika is situated on the Arasur Hills near Mount Abu (Arabuda) to the south-west end of the Aravali range in the north of Gujarat. It is near the source of the river Saraswati which flows from this place and disappears in the desert of Kutch. In the Ambika

temple there is no image of the Goddess. There is only a Yantra and with the help of dress and other equipment, an appearance of an image is made out for Darshana. The Goddess is Durga, the consort of Siva, the daughter of Himalaya and Mena. As Baalaa at Chunval in North Gujarat, she is Kanya, at Arasur she is the consort of Siva and the affectionate mother, and at Pavagadh near Champaner, she is Bhadrakali, the liberator.

God is the repository of truth, knowledge and beauty. He is the perfect embodiment of all the great virtues that one can ever imagine. He is both with form and without form. He is the creator of this universe. He creates it by His Power. He can incarnate Himself. Though Hinduism concedes the existence of several gods or deities, it accepts only one God, the Supreme. Brahma, Vishnu and Siva are not three independent and separate deities, but three different aspects of the same Supreme God, while engaged in the processes of creation, sustenance and destruction of the universe in that order. No Hindu ever worships these images considering them as God Himself. Though they are insentient images it is the conscious and sentient God that is brought to the mind by them even as we remember the living and conscious person when we see his photograph. Once it is conceded that such a God exists, there must be an easy means of approaching Him and propitiating Him. If worship is performed with faith and devotion, it generate peace and joy in our minds.

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PROHIBITION ON VISITING TO PLACE OF OTHER RELIGION

Each religion has its own rules and regulations. All the devotees are following the said rules and regulations whole heartedly. They are bind with the laws of the religion. Theses rules are found in their holy books. The priests are teaching and advising them to follow it strictly.⁽¹⁾ The devotees are often getting punishment for their fault.⁽²⁾ They are also taking misdeeds as sin.⁽³⁾ Further they are inhabit of staunch supporter of their own religion. They are protesting if anybody do or talk against the ethics of their religion.⁽⁴⁾

In each religions, however, admission is restricted to certain parts of the religious places only. Even if their entry is completely prohibited it will not be unjustified.⁽⁵⁾ For example if the non-Hindus visit our temples with the same faith they show while visiting the place of worship of their own religious feeling that these temples are also holy , there should be no objection to their being admitted.⁽⁶⁾ However if they come without being endowed with such faith just out of curiosity or for fun, or even to find fault, then, they would not be benefited in the least by such visits. On the other hands it could hurt the religious feelings and sentiments of the Hindus visiting the temples.

For study purpose or research ground the scholars are being allowed to enter the religious places. They are being honoured by the devotees. In the ancient times many ambassadors have come to India⁽⁷⁾ and visited the religious places⁽⁸⁾ of different religion and have given their statement.⁽⁹⁾ Those are kept as records of history till date.⁽¹⁰⁾ Those records also help the successors to learn

and to reform the culture and religion. The artisans have got the new ideas and followed to erect those art and architectures in the walls of the temples.

Therefore one should learn first to admit all sections without any distinction into temples and see that such visits take place in a more organized and solemn way. One can consider the admission of others later on. The self egoism somehow makes obstacle to admit it broadly.

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JAINISM

The incarnations of God improves the primitiveness of a religion. The people are giving importance in most of the religion on the Incarnation of God. As per the views of historians, except Parswanath and Mahavir, others are legendary. Jainism is having a long history in Orissa. It continued as one of the religions of Orissa right up to modern times. It played a vital role in the religious life of people of Orissa. It contributed a lot of enrich the cultural heritage specially in the field of art and architecture, sculptures, temples, monuments, caves etc. From Kalpa Sutra and Uttarodhyayana Sutra it is known that Twenty-three Tirthankar Parswanath had come to Kalinga in Ninth Century B.C. when Karakandu was ruling. He accepted Jain religion from Parswanath. From stone Plate of Kharavela it is known that Mahavir had also come to Kalinga to preach Jain religion.

Each Tirthankara in Jaina religion has separate names besides their individual Emblem or Lanchanas, Yakshi and Yaksha and a particular tree known as Kevala Tree. The details are as follows:

Sl. No	Name of the Tirthankar	Emblem	Yakshi	Yaksha	Kevala Tree
1	Adinath or Rishavanath	Bull	Chakresvari	Gomukha	Nyagrodha (Banyan Tree)
2	Ajitanath	Elephant		Mahayaksa	Saptaparna
3	Sambhavanath	Horse	Duritari	Trimukha	Sala
4	Abhinandan-natha	Monkey	Kali	Yakesvara	Piyala Vesali Tree
5	Sumatinatha	Krauncha	Mahakul	Tumburu	Priyangu

6	Padmaprabha	Padma	(Red Lotus)	Syama / Mahovega	Kusuma Chatrabha
7	Suparsvanatha	Svastika	Kali Santi (SV)	Varanandi Matanga	Sirisa
8	Chandraprabha	Crescent	Bhruktuti / Jvalemalini	Vijaya	Nagakesara
9	Puspadanta or	Mahakali	Ajita Sutari Devi (SV)	Naga	Makara
10	Shitalanatha	Srivatsa	Manavi Asoka (SV)	Brahma	Bilva
11	Sreyamsanatha	Rhinoceros	Manavi	Yak seta	Tumbara
12	Vasupujya	Buffalo	Gandhari	Kumara	Patalika Kadamba
13	Vimalanatha	Pig	Virati Vidida (SV)	Sanmukha	Jambu (Black Berry)
14	Anantanatha	Sneya or Hawk	Anantamati	Patala	Asvattha
15	Dharmanatha	Vajra (Thunder bolt)	Manasi Kandarpa	Kinnara Saptachada (SV)	Dadhiparni
16	Shantinatha	Deer	Mahamanasi Nirvandidevi (SV)	Kimpurusha Gauruda (SV)	Nandivrksha
17	Kunthunatha	Goat	Vijaya Bala	Gandharava	Tilakataru
18	Aranatha	Nandyavarta (a kind of fish)	Dharnidevi	Khendra	Mango (Chyuta)
19	Mallinatha	Kalasha	Dharma Priya (SV)	Kubera	Ashoka
20	Munisuvrata	Toretoise	Bahurupini Naradatta (SV)	Varuna	Champaka
21	Naminatha	Nilotpala (Blue Lotus)	Chamundi Gandhari (SV)	Bhrukuti	Vakula
22	Neminatha	Conch	Kusmandini Amra / Ambika	Gomedha	Mahavenu or Vetase
23	Parsvanatha	Snake	Padmavati	Dharanindra	Devanaru
24	Mahavia	Lion	Siddayika	Matanga	Sala

In the early part of the Medieval Age, the Jain monks liked to give importance on chaitya life than forest life.

Leaving migratory life they started to live permanently. ⁽¹⁾ Several caves were excavated for the Jain monks to take rest in the rainy season. ⁽²⁾ In due course Jain monks became inhabitants of these places. They started to preach Jain thoughts and philosophy. So the Jain religion and culture spread and for this they became famous. The Jain art of Bajragada and Laxmi Mundia Hill belt have its own leading features. It is individualistic in its essential character and ideology. The Ghumusar people and rulers patronized it. Its important function was to impress and overawe the populace with the power and majesty of its patrons, the Ghumusar inhabitants.

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JAIN CAVES, TEMPLES AND SCULPTURES KUMARSUNI CAVE AND KOKALBA CAVES

The Monolithic caves of Kumarsuni hill cave of Bajragada, Laxmi Mundia hill cave of Kokalaba dignify the massive simplicity and skillful carving of caves, temples and sculptures. They reveal a sense of precision of the stone cutter, in as much as huge pieces were cut from a single block of stone. The caves cut down from solid granite rocks by the local artisan have a style of their own. The polish and the skill with which they have carved to impart brilliancy to these stone monuments is another feature of the art. This primitive art raised the position of handicraft and the status and dignity of high art in this vassal and inspired religious faith and culture among the inhabitants.

The monastic needs produced rock-cut architecture of great importance in Orissa. A large number of temples, halls and places of residence for monks were hewn out of solid rocks. The caves that served the purpose of residence of the Jain monks were plain buildings. The caves, which were used for prayer worship and meditation were extensive halls known as Chaityas. A Chaitya consisted of a long rectangular hall, rounded at the rear end.

The Jaina caves at Kumarsuni Hill of Bajragada and Laxmi Mundia Hill of Kokalaba were excavated during the period ranging from 103 B.C. to 150 A.D. and 550 A.D. to 650 A.D., respectively, by the then Rajas who were Jain by religion. ⁽¹⁾ The sculptures of these caves reveal more crude and coarse workmanship and regional outlook

compared to those of Udayagiri and Khandagiri near Bhubaneswar. The cave Kumarsuni hill is single storied and Laxmi Mundia is four storied, where as the Jain caves of Udayagiri and Khandagiri have two storied. The Rani Vihar, the Chichai (named after a queen of one important ruler) tank, Ranaghanta complex, etc. brought to spit of Jainism and Jain architecture. The places also eliminate the gaps of art culture of Ghumusar to some ridiculous distance. After the death of Mahavir, Jainism was divided into two sects such as Svetamber and Digamber. The followers of Jainism of South Orissa were the devotees of Digamber Sect. Sambhu Yasha of Mudgal Dynasty ⁽²⁾ as well as the Kings of Sindur and Mandara ⁽³⁾ was followers of Digamber sect of Jainism. The sect of Digamber influenced the Bajra Gada and Kokolaba areas.

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RANAGHANTA TEMPLE AND RANAGHANTA FOREST

In the village Tarasingi, twenty-five Kilometers away from Bhanjanagara, Ranaghanta temple found in Ranaghanta Forest belongs to Sixth Century A.D. worshipped by Janu Ghanthia. This forest adjoins the Laxmi Mundia Pahada of Kokalaba where there are five east faced caves excavated during this period.

At the foot of the forest complex there is Ranaghanta temple at the side of Tarasingi. In the deep forest the people are worshipping two bells weighing two and a half Kilograms (approximately) and a length of eight inch and six inch, respectively. There is a molding of five centimeters on the center of upper half part of the bells. The two clappers of the bells are being worshipped separately at Tarasingi village in a west-faced temple. One clapper is cylindrical measuring a length of six inches and diameter of half inch and having a ring on the upper to attach it with the bell. The other clapper, which has a central hole, is unique and rare in it. The lower part of it is round shaped. Two-centimeter gauge, half inch flat forms this clapper. At the upper part there is also a ring to attach it with the bell. The clapper is eight inch in length and three inch in width. It looks like the 'Shakti'. The clappers are based on a plate form. The outlet adjoining the platform to drain-off the holy water is north faced. As per the mythology the lady is used to sit to the left of the gent. The flat clapper representing as lady is situated to the left of the cylindrical clapper representing the opposite has got the same mythological bent. The respective bells and clappers are worshipped jointly only two days in a

year, i.e., last Wednesday and Thursday of Falguna (March) month. People are observing it as festival till date.

In the Jain religion, there are many symbols ⁽¹⁾ such as Buddha Mangala, Nandipada Swastika, Brukshya Chaitya and Shree Bachha, etc. The bell requisite the symbol Nandipada of Jain religion when it keeps turning to opposite directions and the clappers symbolize the Lingam and Shakti of Shaivism. The respective caves and its Shiva image, the bells, the clappers, etc. staunchly express the equalization between Shaivism and Jainism of Sixth Century A.D. beyond doubt.

From Sora Copper Plate issued by Shambhu Yasha of Mudgal dynasty, who ruled from 580 A.D. to 630 A.D. it is known that the Jainas were worshipping Mahavira as 'Ghanta Karna'. In Sarala Mahabharata the name of Janu Ghanta has been written who was a king of Kalinga. He was a follower of Digambar sect. ⁽²⁾ The king of Sindur and Mandara ⁽³⁾ were the Emperors of Janu Ghanta, who were also followers of Digambar. Dasapalla which is only twenty Kilometers away from Kokalaba, there is Baradaini Hill rock cave, famous for Jain remnants. So it is very easy to be influenced by the Jainism. Basing on the above facts, it can be safely marked the Ranaghanta temple and put it to Sixth Century A.D. and this temple combine the Shaivism and Jainism. Till now the Jain monks of Janu Ghanti sect, bearing a bell in this locality called as the Janaka Dwari, proclaim themselves as the devotees of Parsuram, are located in the villages, Natagaon, Belaguntha, Baragaon, Jagannath Prasad, Kulada, Gayaganda, Nimina, etc. of Ghumusar.

But now the people are worshipping the image as Devi ignoring the ethics, philosophy and iconography of Jainism or Shaivism. They are offering blood in worship. Up to 1848, the human sacrifice was given to image. The help of British people stopped it and goat sacrifice started from 1849 A.D. and onwards. On which ground the people

changed their motive or when and what circumstances compelled to remain aloof from those two religion is a matter of study.

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BASHUDEV TEMPLE, BARAPALLI

Worship in public temples became fairly common in the Gupta period. Temples were gradually gaining significant centers of Hindu religion and culture. Coming in close contact with the Hinduism, the Jain people erected Jain temples and worshipped Mahavir and Tirthankaras. ⁽¹⁾ They implemented the Jain principles and thought. Hindus also recognized them benevolently and honored and worshipped Rishava as one on their own God. In due course Jain sculptures and images developed to reach its zenith. The Satavahanas being Brahman rulers favored Brahmanism literally. They restored old Brahmanical faith. But the new Brahmanism revived during this age was not the old Vedic religion but a new form of Catholic Hinduism ⁽²⁾ embracing good elements of various creeds, dividing two principal sects ⁽³⁾ – Vaishnavism and Shaivism. Vaishnavism known as Bhagavatism, flourished well in Ghumusar. The epigraphic reference to such names as Basudev proves the existence of Vaishnavism in the Ghumusar area. During the reign of Laxman Bhanja (1782 A.D. to 1790 A.D.) a Vishnu image was discovered at Bajragada. The place where this icon was found is called "Basudev Chakada". The Bashudeva image is shifted and now worshipped at Barapalli (Puruna Ghumusara Gada) since the reign of Laxman Bhanja.

Many reference are available about the construction of the temple from various books. Krishna Bhanja ruled Ghumusara from 1754 A.D. to 1773 A.D. During his time a good number of Vishnu temples had been constructed by the people at Ghumusara. ⁽⁴⁾ Inside of Jagamohana, there is an Oriya script of two lines at the up portion of the entrance gate of Gambia Griha. Basing on this inscription, some researches scholars have tried to put

forth the construction date of the temple. ⁽⁵⁾ The inscription is as such: Raja Sri Krishna Bhanja and his queen Yoshada Pata Mahadai's son Laxman Bhanja constructed the Vashudeva temple during 58 regal year of Bira Keshari Deva. It means the temple has been constructed during 1782 A.D. An image of Vishnu was buried under earth at Kumarsuni Hill. ⁽⁶⁾ The image was discovered during the reign of Krishna Bhanja and consecrated the image by constructing a temple Barapalli. While bringing the image the right down hand carved as Barada style broke on the way, from the wrist portion of the hand. So the artisan tried to make another idol of it designed. It is known from the local people that before the one day from the consecration of the new image the king Krishna Bhanja received order on dream to consecrate the old idol at the temple. So Krishna Bhanja was forced to consecrate the old idol, which he was brought from Bajragada. The broken Barada hand is still lying without joint at the side of the idol. The new idol brought by the people Bada Kodanda after passing a long year. Constructing a small temple in the complex of Raghunath temple they kept the idol there and worshipped the image. Now the people at Bada Kodanda village are worshiping the image as Yangyan Narayana God. Though the Yangyan Narayana image has much similarity with the Vashudeva image of Barapalli, still it is very fat in comparisons to that image. Without scrutinizing the Vashudeva image of Barapalli, historian Ashok Kumar Ratha has analysis the image as Copper one, ⁽⁷⁾ which is not correct at all. The image is made of black granite stone. The height of the image is five feet approximately and width is three foot. The thread is at his body. The waist chain is at his buttock. The entire figure is very slim. The Tribal Rekha, the triple lines are carved at the chest. The eyes are not closed. He has put on the dresses beginning from buttock to knees. The crown is lengthy. It is carved with many lines the lower portion of the crown is wide whereas the upper portion is slight pointed. The centerline divides the crown

into two parts. The sculpture art of the crown has got much similarity with crown of the image located at Nayakapada. The crown style of Rushabhanath located at Mahavir cave of Khandagiri cave of Khandagiri is having the style. As per the iconography the image is fully derived from the Jaina image art. Two images Chhaya and Maya are at the two sides. They have hold Charamara, the brush fan in their hands. At the lower part of two sides of the image the image of Devaki and Putaki are carved in standing position.

In the ancient times in Ghumusara there is so many Gadas like Kesharapalli Gada, Barapalli Gada, Bajra Gada, Baruda Gada, Lanka Gada, Mukundapur Gada, Buguda Gada etc. In later Kulada Gada other Gada were functioned in other places. Bajra Gada was very popular till twelfth century A.D. As per iconography of the image of Vashudeva sculpture, it is assigned between fifth century A.D. and sixth century A.D. A part from the stone sculpture there is one metal and one wooden idol of Vashudeva at the pedal of the temple. These idols are taken outside during some functions. The temple is very beautiful on sculptural angle. The temple has contained tow chamber namely Garbhagriha and Jagamohana. Now one pedal has been constructed in front of the temple. The Nine Planets and Goddess Laxmi are at the lintel of the entrance gate. The doors of temple and Jagamohana are rectangular in shape. At southeast corner of Jagamohana, there are two images of Krishna Bhanja and Laxman Bhanja having one foot height. They are in folded hand position. Dhulia Bhandari, the caretaker of Krishna Bhanja is carved at the side. The artisan carved the head of Krishna Bhanja to matted hairstyle. From this it is known that he is a follower of Vaishnavism. ⁽⁸⁾ In the inner side of the roof, so many painting works are done basing on the important scene belonging to Krishna Lila and Rama Lila. Now those precious painting have löst their dazzling power and became fad. So it is very

difficult to know the actual meaning of it. The art designs of Pillars are very fine. The outside portion of Garbhagriha chamber is having combination of Pancha Pidha and Pancha Rekha style. The Pa' portion has been divided into two part instead of five part. There are three moldings in between lower Jangha and upper Jangha portion. He naked mortar idols are at the upper Jangha portion. The miniature of temple are marked at lower Jangha and upper Jangha where the Anuratha Paga and Kanika Paga cross them. In four sides the jumping lions and the Bhairabi images are done at the Beki portion. But twin lions are at the corner portion. The lady dancers are in between number three and number four Pidha. The Ganta Osri having three divisions, Amla Beki, Khapuri, Kalasa. Emblem is in chronologically at Beki portion. The wings of Kalasa are derived towards the four corners. The outer portion of Jagamohana is totally plain.

The three temples of foot Idolatry are at the complex of Jagannath temple at Puri. Among those one is under the Bata Tree at south side, second is in front of the Bimala temple and third is at the north side near the office counter of temple. The people are worshipping those foot idols as the foot of Vishnu, Laxmi and Shree Chaitanya respectively. But in case of Laxmana Bhanja it was totally different. On the death of Krishna Bhanja hurt Laxman Bhanja very much. So he paid homage to the entire temple constructed by him in the name of Krishna Bhanja.⁽⁹⁾ Further he constructed a Mandapa, (a Penndel) putting the footprint of Krishna Bhanja near the burial place. The lover and affection of Laxman Bhanja towards Krishna Bhanja can be well marked from this. For him his father is all in all.

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TRIBIDHESWAR TEMPLE, ASKA

Shaivism was also prevailing in many parts of the country. According to Bhandarkar, Shaivism was for more prevalent in the Deccan. The Pudugeswar temple, the Tribidheswar temple relates to the religious aspect of this ancient period. An inscription having some invisible alphabets possessing to ancient period was found in the Tribidheswar temple (now it has been covered in temple complex during the time of repair in stead of its due preservation) proclaims the existence of Jainism.

Gouri Shankar Mishra has given another view on the Tribidheswar temple. ⁽¹⁾ He comments as follows:

"After death of Raja Nishanka Bhanu, the last emperor of Ganga dynasty Kapilendra Deva ascended the throne and ruled from 1435 to 1468 A.D. He was the founder of Surya dynasty. On the succession of Kapilendra Deva the Ganga Raja of Khemundi revolted against him. Kapilendra Deva suppressed this revolt in 1443 A.D. By this battle Aska separated from Khemundi and remained under the control of Kapilendra Deva. Kapilendra Deva constructed the Tribidheswar temple in token of his victory and inscribed 'Kapilabda 15' on the floor of the temple."

Hare Krishna Mahatab has also mentioned the same note⁽²⁾ in his book 'Orissa History.' But it is ascertained that the temple has renovated many a times as the temple is on the bank of the river Rushikulya. Kapilendra Deva renovated many temples during his life time. He also took the temple to renovate it. During his time the Tribidheswar temple renovated and the script is inscribed on the memory of its renovation works.

After Kapilendra Deva the temple again washed with the flood water of the river Rushikulya. Therefore the temple was renovated again. In that time the inscription could not recover and buried under the floor of the temple.

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MALATIGADA

The images of Shiva, Vishnu and other Brahmanical Gods like the Sun and the Ganesh have also been discovered from Malatigada near Kesarapalli, which pulls the history of early period of civilization of the place. ⁽¹⁾ The image of Sun God was shifted to Buguda and named as Biranchinarayan by Srikara Bhanja. ⁽²⁾ Epigraphically references show that the Sun was specially invoked for curing the diseased. ⁽³⁾ The Ganesh icon discovered from Kesarapalli hill is still worshipped by the people of Nimina. The Sun image and Ganesh image are life size.

The local people have dug the hill and they have discovered the foundation of brick wall. The potteries, domestic utensils have also been found during excavation. The sizes of bricks are larger than the modern bricks.

The Rajas of Somavamsis are known as 'Keshari' by the local people. In the memory of the Keshari Rajas the village named after him as Kesharapalli. The Somavamsis came from western Orissa through Sonepur and established at Kesharapalli. ⁽⁴⁾ It is learnt that the Rajas of Somavamsis attacked the Jaugada and destroyed the fort which was made of laces. Some sculptures are discovered from Jaugada which are belonging to the Kushan dynasty. The territory was under the control of Kushan rulers from Second Century to Third Century. ⁽⁵⁾

By the above facts it clearly proves that there is a perennial religious attachment among the Jainism, Shaivism and Vaishnavism in this belt.

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SHIVA TEMPLE, BARAGAON

The temples constructed during Sailodbhava period have Tri-ratha Bada and Pancha Ratha Gandhi. Some of the temples have no Jaga-Mohanas. ⁽¹⁾ The Shiva temple constructed in between 600 A.D. to 750 A.D. at Baragaon, ⁽²⁾ (Ten Kilometers from Belaguntha town) is unique in its characteristics. All the temples are made in stones. The stones are finishing by rubbing each other and making joints though with iron clamps. No scientific liquid has been used in joint portions. Each temple is consisted of one chamber only and square in size. The chamber is having the same similarity of the temple of ancient period. The length and width of the inner side of the chamber is nine feet each. The roof is Pyramidal. The Pidha is divided to twelve parts. In the inside of the chamber there is a half circle Khilana (empty whole) at the lintel level. The historians are picturing it to different way. Some of them are suggesting that its purpose is to reduce the weight of the temple. ⁽³⁾ This method of temple were constructed till the middle part of the mediaeval period. ⁽⁴⁾

The main temple can be divided into three divisions basing on its art and architectural side, such as the Bada portion or the lower part, Gandhi portion or middle part and Mastaka portion or upper part. The Bada portion consists of Pa' Bhaga, Jangha, Bandhana and Veranda. It is Tri Ratha in Plan. The each part of Bada portion has projected to outside and can be marked vividly. The main subsidiary idols are placed in this phase. The upper part of the subsidiary deities is extended from first base of the Raha Paga. So it looks like a miniature. Again it is carved at the center like human face. Krishna Chandra Panigrahi has called this type of design as Chaitya. ⁽⁵⁾ The miniatures

of Veranda are designed with various arts forms the Kanika Paga. Further the Gandi portion has been designed to Pancha Ratha plan. The Gandi portion also sloped and uplifted simultaneously. Again by mixing the Rekha and Bhumi design, the Gandi portion looks beautiful. There is all total twenty-one numbers of Bhumi. The art of map, lady idols etc. are carved alternatively in each gaping portion between two Bhumis. In this alignment the each point, sculpture, attracts the archaeologist, historians, philosophers, writers, visitors and devotees. The historians are comparing the art of Gandi portions with the temple architecture of Sailodhwaba dynasty. ⁽⁶⁾ The top portion of Kanika Paga, Anuratha Paga and Raha Paga are touching with Amalaka Silla at the base of the Mastaka. The Beki contains three bases. The different sculptures and arts are also carved in this portion. The Mastaka portion has reconstructed. The twin lions are carved at Beki in the four angular points. The Khapuri, Kalasha, Akasha Linga and Trident are kept one by one on Amalaka Silla.

Carving of Asta Dikapala sculptures ⁽⁷⁾ in temples started in Orissa after 1000 A.D. But as the Shiva temple of Baragaon has constructed well in advance, the outside walls and corners of the temple are beautified with the sculptures of Uma Maheswara, Eka Pada Bhairabi, Four Handed Devi, Adaika Pada, Bhairabi, Shiva, Eka Matraka or Barahi, Mithuna or embracing couple, the Buddha Deva, Bhairaba, Jaina Tirthankaras etc. instead of Astha Dikapala. Most of the sculptures among these are belonging to Tantric Cult. There is four different sculpture of Buddhism belonging to Tantric Cult. So it is no doubt that this place was famous for Tantric Cult of Buddhism in those periods. At the backside wall there is a four handed Devi idol at both side of Karitka at backside wall. The fine art of sculptures and its internal high profile are very attractive and sensitive. The Eka Pada Bhairabi of the left side and four handed Devi sculpture right side at

North side wall are required to culture the ethics of the then history of South Orissa.

The temples being primarily the houses of Gods secular figures are comparatively rare.

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BAIDYANATH TEMPLE, NAIKPADA

Most of the images of Tirthankaras and their Sasana Devis discovered from different parts of Orissa assigned to early mediaeval period. This indicates that the worship of Jaina had become popular and a developed iconography was already in vogue. The Tirthankaras usually stand in the Kayastra pose or sit in the Yogasana with their distinctive Lanchhanas carved below. ⁽¹⁾ In the complex of Baidyanath temple of Naikapada there are many loose sculptures. One is Rishavanath in Yogasana mudra. In the lower part, a Brushava (Bull) the Lanchhana of the image has been depicted and two lions are in both side of the Bull. Two ladies are standing with brush (*Chamara*) in both side of the image and two ladies are offering garlands (flying angels) to him from upper side of the deity.

There is another lovely standing image of Mahavira. A seven-faced scroll snake is behind the image. A lion, the Lanchhana is in the lower part of the image. The images of Tirthankaras, Sasanadevi, Sasanadeva and Jaina symbols were depicted in the Jambs of the temples. ⁽²⁾ The doorjamb found from Naikapada contains the image of Jaina Rishis, are not visible as it is broken. There is four-faced Jaina sculpture whose height is about 2-1½ ft and width is 10 inches, forms a sample of the temple. Having tri-ratha style, its plinth is square and erected by a single stone. In each side there is standing image of Rishavanath. It is a square type temple. Each Bada or wall is divided into three parts. Here is no other Jagamohana or other parts attached to this sculpture. There is also no Pith or Pistha and stands directly on the plain land. There is one curved rectangular Amalaka Sila, but there is no Dadhinauti or any emblem. This type of another broken structure of big size is found in the

complex of the temple. There are some broken female sculptures. In the early period the Jainas were not in favour of the worship of female deity. On the introduction of Sasana Devis ⁽³⁾ they started to worship them and various types of Sasanadevi sculptures were constructed. The broken lady sculptures found in the complex belong to Sasana Devis of Jaina religion.

Another peculiar sculpture is stone inscription. In this sculpture there is a scene of two persons. They have been holding swords in their right hand and Dhal in left hand. They are fighting each other. On the top of the scene there are inscriptions relating to Jain religion. At the left side there is a bud of lotus which is the symbol of Jain religion. As the inscriptions have been washed and damaged only four to five alphabets are visible. Epigraphical reference proclaim to the inscriptions of Udaygiri and Khandagiri of Bhubaneswar. It reveals that the people of Kshatriya caste held a very high position in military and civil administration.

In the early medieval period various sects of Saivism rose into prominence all over India. Those Saiva sects flourished in different times. Those are:

Mahalinga.
Hiranya Garva Linga.
Jyoti Linga,
Kapila Linga,
Bata Linga
Mukhalinga

Besides this another sect of Shaivism in Orissa is Nath worship, started during first quarter of medieval of period. In this sect devotees are called 'Languli'. They were leading a migratory life and bearing cloth of orange colour. The Baidyanath temple can be assessed to this sect.

The figure of Uma Maheswar is very common in Shiva temples of Orissa as Avarna Devata or Parswa Devata which was very popular on the earliest surviving temples during the Sailodbhava period. ⁽⁴⁾ Loose sculptures of Uma-Maheswar image Ganesh, Kartikeya, which are shown in the role of Parswa Devatas in Shiva temples, are found here. These sculptures abide the existence of Shaivism also. From "Sada Darshana" book of Acharya Haribhadra, it is known that Shiva worshipped eighteen Tirthankaras and "Nakulisa" is the first among them.

In the Baidyanath temple complex there are two Siva temples such as Baidyanath and Ramanath. The Baidynath temple is Pancha-ratha plan with pyramidal roof. It was constructed during the last part of Somavamsis and again Srikar Bhanja during his reign (1790–1832 AD) reconstructed and added a third chamber in front of the temple and constructed a Bamphi (A narrow tank for holy purposes and rituals). In the complex of Markandeswara temple of Puri, there is also two pair of Shiva Lingams under the name Baidynath ⁽⁵⁾ and Ramanath. A small figure of Mahavir (Hanuman) in flying posture is depicted on the outer wall of the Jagamohana near this shrine. This temple has some similarity with the Baidynath temple of Naikapada.

There is folklore behind the Jain sculpture of this complex. Once upon a time, a King named Kirti Chandra Deva was ruling over Bajra Gada. He was belonging to Bhaumakara dynasty. Raja Dhananjaya Bhanja was ruling over Barapalli Gada and Kulada Gada at that time. The Bhanja Rajas were conquered Balipadara and Buguda but they failed to defeat the Raja of Bajra Gada. So they put forth a plan of friendship in between the queen of Bajra Gada and the queen of Bhanja dynasty. The Raja of Bajra Gada admitted this proposal and welcomes them to come to Baidyanatha temple complex to strengthen the friendship before the God. He along with his queen

waited the Raja and queen of Bhanja Dynasty on the scheduled time. A number of Palanquins of Bhanja Raja reached at the temple complex. Both the Raja and Queen of Bajra Gada precede with a view to welcome the Raja and Queen of Bhanja Dynasty. But instead of Raja and Queen a large number of soldiers came out from Palanquins. So to save the own life Raja Kirti Chandra ran away into the temple. The Bhanja Raja and his soldiers murdered the King Kirti Chandra Deva and the Bhaumakara Dynasty closed here forever. The Bhaumakara Queen was angry with them and told them about the downfall of Bhanja Dynasty in near future in token of their ungratefulness attitude. They became Sati by jumping to the Chichai Tank. The Amalaka Sila fall down from the temple. The Jain sculpture scratched into two pieces. From an inscription, issued by the Rajas of Bhaumakara dynasty it is mentioned that:

“Asmin Banshakshyakale Ya Api Bhabet Patihi Tasmāt Pada Lagnoshi”

Honouring this verse, the monuments made by the ancestors were taken for renovation and due conservation of it by them. But till that time the Bhanja rulers were not in favour of it.

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ROLE OF RULERS

By creating lovely farms and charming figures this belt pulls the attraction of archaeologists, artisans and popularity of religious faith on the other side the temples became the center of worship and education. The local disputes and problems reached there for decisions and finalization in front of the monks or before the images.

This belt was under the rulers of Mathara dynasty from 350 A.D. to 498 A.D. They had soft leniency towards Jainism. ⁽¹⁾ In the early part of Seventh Century, the Gouda (Vanga) Raja Sasanka was devotee of Shaivism. From Banabhatta's book and Manjushri Mula- Kalpa, it is learnt that Sasanka attacked Kongada and dismantled Jaina and Buddhist monuments. On the influence of him, the Jaina monuments, temples of Naikapada and Buddhist monuments and temples of Buddha Khola were damaged to pieces. Those damaged sculptures are still lying on those temple complexes and the local people hid some images in earth to save these from their attack.

A Copper Plate has been discovered from Buguda issued from Madhabaraj-II of Sailodbhava dynasty. From many Copper Plates discovered from various places of Ghumusara state that the Jainism was much developed at the time of Madhyamaraj-I (665 A.D. to 695 A.D.) and Dharmaraj-II. Madhyamaraj-I and Dharmaraj-II's queen Kalyana Devi were Jain devotees. ⁽²⁾ So till that date the monuments of Jain and Buddhist religion were in safety.

In the inscriptions of Kongoda ⁽³⁾, the present Ganjam is described as the territory ruled by the Sailodbhavas, who ruled from the middle of the 6th Century till the first half of the Eighth Century A.D. The Sailodbhava kings

professed Shaivism. After them the Bhaumakara ruled up to Tenth Century A.D. The first three rulers of Bhauma family, were Buddhists. The later Bhaumakara kings became Hindu ⁽⁴⁾ and professed Shaivism and Shakta cults. The Somavamsis came from South Kosala and subjugated the Bhaumakara King. They professed both Shaivism and Vaishnavism. They had also soft corner towards Jainism. The Bhanja Rajas as vassals under the Sailodbhavas, the Bhauma Kara and Somavamsis, who were ardent followers of Shaivism. So they feared to talk any steps for reconstruction or revival of the Jaina and the Buddhist temples of Ghumusar, which were destroyed earlier. For the pleasant and to establish good relationship with those rulers, the Bhanja Rajas constructed Shiva temples on those places in different spells.

From the Copper Plate of Netabhanja discovered from Banatumba, it is learnt that during his reign, the dominancy of Sailodbhava rulers came to an end. From Ukhunda Copper Plate issued by Bira Bhadra Bhanja and other Copper Plates issued by the Bhanja Rajas it is well traced that they were using the Jaina Lanchhanas (Symbols) such as bull, lotus, moon, lion, etc. ⁽⁵⁾

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DOWNFALL OF JAINISM

The followers of Jina are called Jain which means conqueror. From the word Jina the Jainism has come out. The person is to be conquered the Kamana (Remain aloof from evil Desire) and he is called "The Jina" the Jineswara that means the noble among all persons. He is also called 'Arahata' who never suffers defeat. Trirthankara denounce the meaning that tries to wake up the world from evil deeds. ⁽¹⁾ A number of Copper Plates found from various corners of Orissa, it could be calculated the day to day activities of the followers of this religion. From Banapur ⁽²⁾ and Parikuda ⁽³⁾ Copper Plates issued by Madhyama Raj-I (665 A.D. to 695 A.D.) it is ascertained that the monks of Kangoda were wearing the skin of tree and beards, jatas (hairs). They took only air, water and some fruits as food. At Kangoda there were 10,000 Jain monks ⁽³⁾ by 639 A.D.

In the philosophy between Parswanath and Mahavir, there is less difference. The Jainas say that Parswanath had preached four Brata (principles) such as (a) without killing any creature, obey the non-violence, (b) Without telling lie, speak the truth, (c) Do not accept unwanted wealth, (d) No attachment for the material world.

Mahavir implied one additional principle i.e. Brahma Charya Brata. Obeying this principle he had remained naked. From the sculpture of Naikpada it is ascertained that the Jainas of Ghumusar followed the principles of Mahavir. The Bhanja rulers of Ghumusar were financially well and the territory was vast in comparison to the neighboring rulers such as of Seragada, Badagada, Dharakota, Sorada, Dasapalla, Athagada, etc. Being a ruler of small estate they have constructed big palace of

their own. Surendra Satapathy basing on the Banatumba Copper Plates comments that there were 99 rulers who have ruled before Netabhanja. Up to Dhanajaya Bhanja the son of Srikar Bhanja the genealogical serial of Bhanja dynasty of Ghumusar will come more than to 150 rulers. They have changed their capital to different places for easy administrative point. Coming under the influence of Jain religion, neither they nor their chieftains of the estate had constructed any big palaces for them, where as they had inspired to construct and erected number of temples of other religion.

As to the Jain scriptures, the living being, through his good nature having born with a divine power never gets salvation. Through the same sense of divinity, before final salvation, creature has to take birth in the human form. The works of the previous birth does this. But the future of man is in his hand. His destiny depends on his present work. The total sacrifice comes through the sacrifice of clothes (remained naked), the leaving of everything, the non - attachment. For women they have to take rebirth as men for salvation. When Srikar Bhanja, after visiting four Dhamas (the Badrinarayana, the Dwarika, the Rameswaram and the Jagannath) of India returned to Ghumusar, he came with full bare body and led an ascetic life. ⁽⁴⁾ It can be safely said that he had been impressed with the philosophy of Jain culture and admitted to lead himself as such.

The South Orissa has covered good number places of Jain religion. Some sculptures have been destroyed due to lack of proper conservation. The reservoirs are also destroyed Jaina complexes in an indirect way in some other places. The embankment of Jonk River near Maraguda village had Jain monuments. The people like Jitamitra Prasad Singh Deo, Nabin Kumar Sahu, Sarat Chandra Behera, Sadhu Charan Panda, Sadasiba Pradhan, Debananda Chopdar, Braja Kishor Padhi, and

others took initiative for the shifting of the Jain sculptures before construction of the reservoir. But it could not be possible to move it or to keep protection to the complex. As per the statement of the local people the embankment of Kolab River was enriched with Jain religion. ⁽⁵⁾ The reservoir submerged all the Jain sculptures and neither any private sector nor Government officials took any step to rescue those ancient places. Till some Jain sculptures are located at the hill of Khudibi village of Kamara Gandhana Gram Panchayat. Among the number of Jain idols, a small size sculpture of Jain image is an attractive one. The image is six inches in height and four inches width only. The hill is famous for 'Bandhana' tree. There are two big size Jain sculptures under the tree. The entire hill is enlightening the southern zone of Orissa for Jain religion and its popularity till now. In this way the reservoirs are submerging the ancient historical places.

The Jaina people visited throughout the country to preach the Jain religion and thought. But they were not expert and had no such caliber to convince other and some failed in this purpose from other talented priests of other culture. So the people started to come back to their own religion.

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BUDDHISIM

Buddha preached that man should not claim the birthright. One should claim by own virtue. Most of the saints have preached about the non-violence and love but Buddha is the first who put-forth its importance in social life. The word 'Nirbana' which is in English means of salvation denotes the meaning 'Pass Away.' The Nirbana comes after passing away the three things such as the Kamana (Desire), Vidvesha (Angry) and Alashya (Laziness) from the body. The Nirbana does not denote to sacrifice the life. One should pass away his own ill thoughts from their mind. ⁽¹⁾

Buddhism when and how kept its footstep in Kalinga cannot be determined. But it is truth that Buddhism spread to this territory along with Kalinga and Utkala during the reign of Ashoka, the Maurya. The inscriptions of Ashoka from two places declare the inclusion of the Kalinga territory in the Mauryan Empire by Ashoka in 261 B.C. The two places of inscription are at Dhauli (Toshali) and other at Jaugarh of Ganjam district of Orissa. The place Toshali was known as Somopa during Ashoka's time. But it does not mean that the Ashokan Kalinga was confined between these two places. The vigorous missionary activities undertaken by the Maurya emperor to popularize the religion of the Sakya Muni achieved phenomenal success and Buddhism could become the most dominating faith of India even crossing the geographical limits of India. It exerted tremendous impact on the religious faith and belief of the people of South Orissa.

The history of art and culture has been started in India since last two thousand years. With the century there is rise and fall of dynasties. Its evolution was developed.

The temple is the symbol of religion and culture. Generally, the definition of temple can be understood as the place of worship. The design, art and construction of temple were reached to its apex in between 300 A.D. to 800 A.D. Before this the great and beautiful Chaityas were erected in the caves of the forest. Coming to the good relationship and influence of Buddhism, many Viharas were erected in India. In course of time the art and paintings were carved on the walls of those caves.

The disciples of Buddhism were not allowed to remain more than three days in a village. Particularly in rainy season they faced many trouble. They wore one cloth only. So they had to remain in wet in rain season. To dry their cloth, they had to remain naked or half naked. To remove this problem, the three months of rainy season i.e., from full moon day of Ashadha to full moon day of Aswina, Buddha allowed the monks to remain in a group in one place without going for preaching the religion. They would study and discuss about the religion. From onwards, many rainy shelters were constructed in forest or at the end of the village. Those places were called Viharas. The caves were cut out of hard and refractory rocks. Their interior walls are so well polished that they were wonderful monuments of pettiest skill and infinite labour. They were meant to be residences for monks and served the purpose of Churches and Assembly halls. The caves, which served the purpose of residences of the Buddhist monks, were plain buildings having big central hall, small cells, a plain or pillared verandah in front of it. The caves, which were used for prayer, worship and meditation, were extensive halls known as Chaityas. A Chaitya consisted of a long rectangular hall rounded at the rear end. The conveyance and erection of caves are proofs that engineers and stonecutters of those ages were not inferior in skill and resources to those of any place or time. Two merchants namely Tapasu and Bhallika of Asitanjana City of Utkala state were the first lay disciples of Buddha.

The Buddhists were very expert and well aquatinted with the structure designs and techniques. Their walls are neither of stone nor are they provided with continuous bands of sculpture. They were using large-sized bricks. They were polished the bricks. But they were using mortar to fix up the bricks in structures. They were in favour of constructing separate niches for each Buddhist shrine. In Jain architecture the same principle was also adopted for shrines. They had done the isolated niches for each individual image of Jain shrines. The loose sculptures found from Buddha Khola complex, Kuberaswara complex, Mukundagada complex, Naikapada complex, Kumarsuni forest, Baraha Chandana Caves, Laxmi Mundia Cave, Malatigada complex, Dungi village, etc. presume the same phenomenon which was still in process till the end of Ninth Century.

Siddha Gumphā

By architectural, historical, art, culture and literature, the Siddha Gumphā cave is much famous among all the caves of Buddha Khola. It is the biggest cave among all and faces towards north. Its height is about 100 feet. The entrance gate of this cave is three feet width and ten feet height. The first chamber contains twenty-five feet length, twelve feet width and fifteen feet height. The second chamber is slight left of first chamber and looks like a half circle covering an area of forty feet. Its height differs from two feet to four feet varies from place to place. So it is very difficult to stand in straight. At the end, there is not wide path like trench. Its width is between two feet to four feet. The length is about thirty feet. At the right side of the trench there is another chamber, which is twelve feet long, three feet width and four feet height. In this chamber there is a deep whole or well of two feet diameter. There was no obstacle for direct entrance of nature. The Buddhist monks only used it as worshipping place. The natural cut architecture like critical path and low height terrace of the first three chambers were helping the

Buddhist monks to do the worship, prayer and study inside of it peacefully. The disturbance of outsiders would not reach to them easily.

The fourth chamber is at the front of the third chamber. It is in round shape. It is fifty feet diameter and twelve feet in height. There is three height place or bed having four feet height, three feet length and two feet in width. Perhaps the chief monks used it. Some auspicious words are hearing if one would touch his ear to stonewall. Besides this fourth chamber, there are other big four halls forming a row. There is acuteness of light. The local teacher Lalit Mohan Rath, Sitaram Mishra and Sishira Mishra accompanied me with powerful lights. For a long year the journeys of tourists have been stopped and the wild animals are residing here. So we returned forcibly.

The Siddha Guppha is consisting of many loose big boulders. But the rain water and sunshine cannot pass through it. So the cave remains dry in rainy season and cool in summer. The face of the cave is very important on the architectural study. The entrance gate is rectangular but the upper part is pointed and forms equilateral triangle. It looks like Pyramid. In both sides of this the stones are projected outside and forms seats. The outside portion of the stones is sharp and plane. The approximate size of the stones are width two feet, length six feet and height three feet. These stones are mixture of sand stone and granite stones. About forty stones of this size are kept on the face of the both sides cave. These are arranged to be beautiful like gallery and kept as diamond design art. The gradient of position of left side of cave is much than right side. So there are less stone seats in left side in comparison to right side of the cave at present. Covering by these ornamental architectural stone seats and gate, the caves look like a temple from its outside view.

Here is no deity of any God and Goddesses inside the

cave. During the lifetime of the Buddha Deva there was no worship of any image. After his death and lapse of some centuries the Buddhist started to worship images of Buddha. Perhaps there was tide during this gap period. So the Siddha Gumpha lost its prominence and the Buddhist monks worshipped the images of Buddha in the middle portion of the forest. Now the local people have kept two cavalry at the entrance gate and one deity of 'Kalki' in the first chamber of the cave. Some devotees have done a garden on the plain land of the front portion of the cave.

Architectural Significance of Siddha Gumpha

The Indian Caves can be divided into three categories. In the first category the caves were started to carve in between Third Century B.C. to Second Century B.C. In second category of caves the artisans started it in between Fifth Century A.D., to Seventh Century .D. At last the third phase of cave started to erect in between Seventh Century A.D., to Tenth Century A.D. The Lalita Giri Cave, Khanda Giri and Udaya Giri were erected in between Third Century B.C. to Second Century B.C. However, during Third and Fourth Centuries A.D., the artisans started erecting temples with bricks and stones. At first it was one chamber and square in model. Then it became rectangular and in later stage became round. Increasing from one chamber it became two, three, four, five, six, seven, eight and even nine chambers. Like this, instead of plain, it became Sikhara or Triangular. So raising the roof in due course, it looked like a hill and the insides of the temples looked like a cave. This Siddha Gumpha was an exemplary one for the artisans to construct the temples. So basing on the above iconography of the temple, the Siddha Gumpha can be boldly traced as the first stone temple of Orissa and there is no other example to compare with this.

Besides these caves, there are many holes in the body

of Buddha Khola forest. Locally the people are calling these holes as Khola. The important holes are

Lia Pankala Khola
 Marasia Khola
 Beta Khola
 Panda Khola
 Kajia Khola
 Bibhuti Khola
 Bana Khola etc.

Many holes have been damaged on the current of times and due to non-conservation of them. The local people and the Archaeological Department, Government of Orissa should initiate for its proper conservation and maintenance.

Buddha Khola Forest

The place Buddha Khola is at the bottom portion of Siddha Gumpha forest. It is three kilometers from Buguda. It is containing some Buddhist, Tantric and Hindu antiquities. At present Pancha Sambhu (Five Shiva Lingas) are worshipped there. However, loose sculptures, images and temples prove that it was a famous center of Buddhism in early mediaeval Orissa. Scholars like Nabin Kumar Sahu, Charles L. Fabri and T. E. Donaldson, etc. have not made significant studies on the Buddhist art of Orissa or on the Hindu temples of Orissa. A comparison between the Buddha images with other parts of Orissa is an important issue for study.

Ghumusar also kept close relationship with Buddhism. By the name Buddha Khola, the place has kept good relationship with Buddhism till date. The Buddha Khola forest is 643 Meter in height ⁽²⁾ from the Mean Sea Level. It is three kilometers from Buguda. It consists of five hills. In the heart of the forest there are many caves, holes and stone oysters. The important caves are:

Mula Caves

Mula Gumphā or Bangara Gumphā

Siddha Gumphā

Dahana Gumphā or Dayana Gumphā

Ashoka Gumphā

Torana Gumphā

Usha Gumphā, etc.

These caves are situated in North-East of Shiva temple forming a line towards South-North. The Dahana Gumphā is near to Mula Gumphā. Each cave is keeping its independence on its own art and architecture. These are natural caves. Asoka and his grandson Dasaratha got several cave-dwellings built. A lot of such caves are found on the Nagarjuna Hills and the Barbara Hills near Gaya. Asoka dedicated one of the caves in the Barbar Hills, called the Sudama cave, to the monks of the Ajivika sect. ⁽³⁾ Still when the human being started to remain in those caves, they changed it in some respect as per their convenience and suitability. For its beauty, they touched to carve the cave and remodelled for utilizing it into worshipping place.

From the valley areas to the temple places of Buddha Khola, there are five hundred steps. There is a perennial stream and one waterfall near the temple. There are five Shiva temples called 'Pancha Sambhu'. Out of these temples, two temples have been damaged completely. The loose parts of the temples are still noticed in the temple premises. The Pancha Sambhu is Gangadhareswara, Jagatiswara, Kuberaswara, Siddheswara and Buddheswara. Siddheswara means "Lord of the Blest" one of the Shiva's manifestations. ⁽⁴⁾ The existing temples are constructed by the Bhanja Rajas. But the iconography style of the each temple is not having in one model. There is much difference in design, height, width, length, art and architecture. So these temples have been constructed in different centuries.

Loose Sculptures of Buddha Khola

Near waterfall of the stream, besides the two Shiva Lingams, there are many loose sculptures. Among those there are two Buddha images such as Dhyani Buddha in Samadhi Mudra and in Bhumisparsha Mudra. Both the images are in sitting posture. In 1st century A.D., the replica of Buddha has been carved ⁽⁵⁾ and worshipped in India. Then images were worshipped coming under this influence. Besides these Buddha images there are some tantric images also. The early tantric cult can be divided into two parts. One is Buddhist Tantric Cult and other one is Hindu Tantric Cult. Totally the concepts in between these two cults though have some similarity in nature yet it has some difference also. The Buddhist Tantric did not plead human sacrifices. ⁽⁶⁾ But the Hindu Tantrics were supporting human sacrifice. The human sacrifice was in perennial still in different places at Ghumusar mainly in pilgrim places when any festivals or functions were celebrated. The worshippers were inspired and took the important role and insisted the people. It was stopped on the interference of British when they formed a law on this issue in 1847 A.D. ⁽⁷⁾ The Buddhist Tantric are well distinguished in temple architectures, sculptures and ornaments. The artisans were deeply imposed with Buddhist ideas of figure work and ornamentation. The Dhyani Buddha, Bhumisparsha Mudra sculpture of Buddha of Buddha Khola, Kuberaswara and Shiva temple of Mukundapura are well defined the Buddhist Tantric Cult. Charles Louis Fabri has also high lightened the Tantric idols of Orissa ⁽⁸⁾ such as Baital Deula in this respect.

The description of Buddhist art found in ruins in the hills will always remain inadequate because whatever is found in surface is only a small fraction of the great artistic wealth, once possessed by these hills. Large number of sculptures and deities are now completely buried under progress of time and many others have also been removed to different places.

In this forest, there are many stone Oysters. They belonged to Ninth and Tenth Centuries. Upendra Bhanja is called the Kabi Samrat of Oriya literature, who became learned at Siddha Gumpha cave byhearting the "Rama Taraka Mantra." He also admitted the fact in his many Kavyas but has not cited the actual place. Whatever may be from the synthesis of the word of caves, kholes, forests, it is well understood that the Buddhism influences these words and the Buddhist monks were residing here for a couple of centuries. In course of time, Tantrism, Shaivism, Vaishnavism accumulated in this area.

The Ayurvedic in Ethics of Art and Architecture

The earth is decorated in hills, forests, mountains, jungles, etc. The stone is one among them. And the art and architecture is a cell of it. Orissa is surrounded by many forests. They have also individual history. The stone may be a pebble, a solitary rock or oblong, square or rectangular size, or a group of rocks or a sheet rock always-remarkable and curious to the onlookers. Stones became one of the earliest forms of Gods. Stone worship was prevalent among the Aryans, Dravidians, Finns, Lapps, Africans, Greeks, Romans, Egyptians and Chinese besides many groups of savages the world over. ⁽⁹⁾ Red paint or vermilion representing perhaps blood is smeared on such stones as a sign of worship. On the occasion of ritual-worship these are bathed and besmeared with vermilion or blood of the sacrificed animal. Some forest of South Orissa occupies a unique history for Stone worship. Ghumusar region put forth a strong chapter behind it based on this philosophy.

Ghadaghadia Nalla of Nuagaon-Singipur

There are six villages at the feet of the Kiriyaamba forest namely, Nua-Singipur, Kiriyaamba, Badatanda, Nuapalli, Puruna-Singipur and Jhadapada. The Ghadaghadia Nalla is flowing at one-kilometer distance from Nua-Singipur village. The Nalla is started flowing from the Khandabala

cave of Kirivamba forest. There is a sheet rock at the embankment of the Ghadaghadia Nalla. That sheet rock contains a carving of six egg type symbols. The lengths of those carving are approximately from eleven inches to fifteen inches. Like that the widths are in between four inches to twelve inches. The depths are generally in between one inch to three inches. Another sheet rock is also important from art and architectural side. It has a rock art of Bow and Arrow. Both the sheet rocks are of black granite stones. At a distance of two hundred meters, there is a Mound of Bones stacking there since from very long ago. As per the folklore of regional people, the bones are belonging to a great demon pertaining to Ramayana period and the great Ramachandra has killed that demon. The color of the mud and bones are like ashy colour. If any wound occurs in the body or in any boil wounds the people are rubbing a piece of this bone with water. They are using that rubbing mortar over the boils or wounds for its cure. The people are doing this ayurvedic treatment till date. The inhabitants are belonging to Schedule tribes. They are celebrating a number of festivals and worshipping the idol of Goddesses. They believe that the egg type symbols carved over the rock sheet are the footprint of Lord Ramachandra. But they are worshipping wine and meat in the festivals, which condemn the ethics of Vaishnavism.

Jirabadi

The forest located near Jirabadi village is locally called Lankagada. A Nalla named Bhushanda Nalla is flowing at Lankagada forest. As per the folklore, Ramachandra has killed the demon Bhushanda at this place. Further, the water of the Nalla is flowing with jumping style like bull jumping. So the people are calling the Nalla as Bhushanda Nalla. ⁽¹⁰⁾ A lot of bones are found in disintegrated manner in the embankment of Bhushanda Nalla. The mound of bones is the limb of the dead demons that were killed in the war. On survey of the Lanka Gada

a bone piece was found from the embankment of the Bhushanda Nalla. The shape of the bone is just like the teeth portion of the body and its colour is ashy in colour. Some loose sculpture have been collected from the embankment by the local people and preserved at Jirabadi. Those loose sculptures are of granite stone and there is eighteen egg style carving points. The local people are worshipping as the footprint of Ramachandra to those carved rocks.

Kanheipur

There is also another archaeological spots found at Kanheipur village near the river Baghua. The sheet rock contains the carving points between seven to eight places. But it is slight different in comparison to the sheet rock art of Nua-Singipur and Jirabadi villages. The art is carved in three to four sheet rocks in those places. But here all the arts are carved in one sheet rock and also carved in one row. The length of the rock sculpture is ten feet and width is five feet. The local people are also worshipping this place as the footprint of Ramachandra.

Other Places

It is very interesting to note that besides the places like Nua-Singipur, Jirabadi and Kanheipur, there are also a lot of places where such type of art is found in different areas such as; Chakapada, Mangalapura, Buddha Khola, Reddy Damodarapalli of Aska, Baruda, Kumar Suni and Baraha Chandana cave of Kharida, etc. and thrills the context in this light. Those identical art and architectures are generally carved on the sheet rock and in deep of the forest. The classification of all these sheet rock is one type. Further the shape and style of the carvings are approximately equal. Again the mound of bones nearer to these architectural sculptures is found in all places. The local people of those places are recommending the same process for the same type of diseases and using it as medicine on the same alignment. Only there is slight

difference in celebrating the functions and way of worshipping.

Examining the loose sculptures of Jirabadi village, historians like Karuna Sagara Behera have marked it as the footprint of Ramachandra. ⁽¹¹⁾ Now the Department of Archaeology, Government of Orissa, has taken the place to hand and constructed a temple surrounding the loose sculptures. The temple is in complete stage till now. Some local devotees have installed a Hanuman idol at the left side of this temple.

Another scholar like Surendra Satapathy of Bhanjanagara opines that these carving spots are the fossils of some big animals like Dinosaur. But he has not put forth his own statement in token of proof.

Both the statement of Karuna Sagara Behera as well as Surendra Satapathy, are contradictory to each other. Again the history of these art and architecture creates another solution over it. The Lanka Kanda is a chapter of Ramayana. There is a good description about the use of Ayurvedic medicines and its implications for treatment. Laxman became severely injured in the war held in Lanka. For his treatment Hanuman brought over the entire Gandhamardhan hill, as he could not identify the Bishalyakarani plant. A lot of shastras have in favour of the Ayurvedic treatment and describe in detail to know it and has popularity all over India since early times. The Charaka Samhita, Kabi Singha and Madhabankara are important among those shastras. Till date scholars of Ayurvedic science are doing research over it.

Fear also played a vital role in it in the sense that if displeased, the family ghosts would create trouble and commit mischief. Hence there arose the idea of offering well to them. Not only food but also things, which were felt necessary for living person-weapons, furniture,

clothes, domestic animals, etc. were also offered. The primitive believed that death was not annihilation; it was a chance of condition in which the departed had a shadowy existence. ⁽¹²⁾ There the influence of the belief in reincarnation is at work. ⁽¹³⁾ The dead ancestors remained no longer as men; they became Gods, benign spirits. The aborigines like inhabitants of Tribe sect of Kiriyaamba region celebrate the Guar-Parav and other festivals to worship their dead ancestors. But there is slight difference in comparison to worshipping method ⁽¹⁴⁾ of Savaras who are remaining in other corners of Orissa.

There are many Copper Plates assigning to 5th Century A.D., which are containing about the Ayurvedic science. Two stone inscriptions ⁽¹⁵⁾ are found from Dhauli Hill, assigned to 830 A.D. (Bhaumabda - 93), which are belonging to the reign of Shantikara, Bhimatta the son of Nannatta and his grandson Baidya Loyomaka. From these stone inscriptions, it is known that these were the palace doctor and adorned the title of Biraja Nibashi Baidya alias Bishaka. They had much popularity and prestige in the palace of Bhaumakaras. The development of Ayurvedic science was at top during their times. Utkala was also enriched with Ayurvedic science. The Rajas of Feudatory states were also honoring the people of Ayurvedic science. Most of them were Brahmins, and were belonging to Kanwasakhadhyayi of Batshasa Gotra. ⁽¹⁶⁾ The feudatory chiefs were spending much money towards plantation of different medicinal plants in their areas for the development of Ayurvedic science. In 9th Century A.D., the Brahmins relating to Kara as surname were much popular in the Western part of Orissa. ⁽¹⁷⁾ They have also written many books belonging to Ayurvedic science. They were having capacity to withdraw the poison from the body by the Ayurvedic treatment through the medicines like Lahuwa Churnna and Aswa Churnna, etc. The feudatory of Sonepur was known as Lanka ⁽¹⁸⁾ during the period in between 10th Century A.D. to 11th Century A.D.

Raja Udyota Keshari of Somavamsi was ruling over it. According to the Copper Plate issued by Kumaradhipati Someswara Deva, he was adorned as the Western Raja alias Pashima Lankadhipati. ⁽¹⁹⁾ They were the main preacher of Ayurvedic science. Devi Lankeswarai was the presiding deity as per the Sadhana Malla Shastra ⁽²⁰⁾ of Tantra Cult. Basing on the Copper Plate of Banapura, Jangya Kumar Sahu, marked Baruda of Bhanjanagara as their capital. Baruda is only three kilometers distance from Kulada. There is a hill at the western side of Baruda. This hill has got popularity as Lankeswari. There is a temple of Goddess known as Lankeswari. The temple is east facing. The regional people have reconstructed a temple there. The Devi Lankeswari is worshipping there since from early times. Baruda was a main place of Ghumusar region. The Copper Plate issued by Satru Bhanja and discovered from Boudh is an important one. This Copper Plate has directed the exercises of Ayurvedic treatment and reminds to take care of health. The ancestors of Bhanja Rajas of Khinjilikota were extended their reign up to Tamralipti (Tamulaka) till 10th Century A.D. ⁽²¹⁾ They were follower of both Tantrism and Shaivism.

Buddhism dominated Ghumusar. The Mahayana sect is one branch of Tantric Cult of Buddhism. In 4th Century A.D. the Lankabatara ⁽²²⁾ of Bashabandhura were doing treatment to cure the dead ancestors, ancestor-spirit, snake bite, etc. through mesmerism and enchanting verse ⁽²³⁾ of the Tantric Cult. But those verses are not mentioned any where of any Shastras. Further it is also difficult to know the meaning of those verses. Though the Tantric Cult was in flow in 4th Century A.D., still it was in full swing, in 7th Century A.D. The Batchhayana Griha, which is a part of Shakti worship placed under Tantra Shastra. ⁽²⁴⁾ The Tantric Cult of Buddhism is divided into five parts such as Nyaya Tantra, Dharma Tantra, Brahma Tantra, Yoga Tantra and Ayurved Tantra. The devotees of Mantra Yana were remained in number of concentration path such

as; Mudra, Mandala, Abhisheka and Samadhi. They were in favor of giving the first step for concentration of physical psychology along with philosophy of erotic embracement which is based on to suppress the sex-instinct and primitive desires of man. The Yogic process is based on a highly sublime aspect of sex, where the Sadhaka is to embrace and sport with the female (Shakti), who is variously called as Chandali, Dombi, Sabari, Nairatma, Sahajasundari, etc. ⁽²⁵⁾ The bliss that comes of this process is of four stages such as Ananda, Paramananda, Viramananda and Sahajananda, the last stage being the state of Mahasukha (Bliss). ⁽²⁶⁾ It is also having six categories of practices technically known as Abhichara such as Marana (Killing), Mohana (Enchanting), Stambhana (Paralyzing), Vidwesha (Rendering harm through animosity), Uchhatana (Removing or driving away) and Vashikarana (Subduing) carried on with the purpose of fulfilling the selfish desires. ⁽²⁷⁾ For this meditation, they were in favor of searching a lonely place mainly the embankment of the rivers or *nallas* or hills, dense forests, etc. The preaching of religion through the Ayurvedic treatment was a path of this tract. They were trying to command over this. Their treatment can be divided into three categories: Limbs of Plants, Limbs of Animals and various types of Molecules of metals. The Ayurvedic Doctors were collecting the organs of plants like various types of leaves, skins, roots, fruits, flowers and oils of plants to prepare the medicines. Among the limbs of the animals, they were taking the urine, milk, meat, bones and pancreas, etc. in a proportionate unit and quantity. Like that the molecules different metals such as stones, mortar, iron, gold, copper, mica, mercury and pearl.

Further as the Ayurvedic Doctors were collecting the rasha (gums) of the plants. So they are called Rasha Vaidya (Doctor). They were honoured and respected not only during the time of Rajas Bhaumakaras but also from all

sects and Rajas of all periods. Further as they had good knowledge over these Ayurvedic potencies, they were called as Pandits.

The procedure for treatment was based on Ayurvedic science in the early times. This principle was divided into two categories. One category is based on the various plants and animals. Other category is based on worship and mesmerism. The devotees belonging to Mahayana sect and Tantric sect of Buddhism took the pivotal role for preaching it. It is ascertained that the treatment of both of the procedures were invogue in Ghumusar region. The influence of Tantric Cult of Jainism, Buddhism and Hinduism in the mesmerism process is found in various places. Such as: Kumarsuni Hill is based on Tantric Cult of Jainism. The treatment on Tantric Cult of Buddhism dominates Mukundapura, Kuberaswara and Buddha Khola. The Baraha Chandana Cave of Kharida, Mangalapur Hill tract, Reddy Damodarapalli Hill tract near Aska, etc. are encroached by the Tantric Cult of Hinduism for treatment in Ayurvedic process of mesmerism. The both process of Ayurvedic method influenced the Lanka Gada of Jirabadi village, Dëngabadi village and Nua-Singipur and Kiriyaamba areas. The persons, who were doing practices, were collecting the respective materials from the nearby forests and hills. Some materials are required to be rubbed and diluted. A good quality sheet rock is essential for rubbing and mixing in a proportionate manner for those materials to do over it. The artisans were helping those Doctors and were carving the sheet rocks to frame it as number of utensils and by rubbing the materials and in course of rubbing those spots became an egg (oval) style. Those rubbing utensil were used to keep each item and unit for doing the composition for a specific medicine. Further those spots were also giving respect by the people as it was helping to use for a Nobel purpose. Now those Ayurvedic Doctors are not available in those places. But their Nobel utensils having rock art

and architecture covered precious pages in the Book of Art History. Further these places also denounced the popularity of Ayurvedic Educational Centers of Orissa in the past periods.

When these rock arts converted into the pages of Puranas and coloured by it, the ethics of it evaluated a separate meaning and context. The devotees liked to impress the philosophy by depicting bow and arrow, idol of Hanuman on the side of it. Whatever may be this category of art and architecture creates a new fold and helps to implement new ideas to the artisans of modern age.

The definition of Art and Architecture is wide. It melts with the dimension of belief. So it is very difficult to find the origin of it from a melting article. The pages of history grow along with the time and tied and make the strong to the root of the History. The fact may be based either on Ayurvedic or Puranic culture, but being a smallest territory like Ghumusar has now able to put forth a new ideology through these rocks. It is shouting loudly by combining the rock, the architecture, the legend and the devotion in one stream.

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IMPACT OF BUDDHISM IN EASTERN INDIA AND ASHOK THE GREAT

Chandragupta Maurya, the founder of the Mauryan Empire was the greatest known ruler in the ancient history of India. With the help of formidable force and the advice of Chanakya or Kautaliya (real name Vishnugupta) He was the chief guide and advisor. Chandragupta Maurya was able to become the emperor of vast territory. Chandragupta Maurya defeated the Greek General Seleucus in 305 B.C., and married his daughter. ⁽¹⁾ He ruled from 322 B.C., to 298 B.C., and after that according to Jain text, ⁽²⁾ he left the throne for his son Bindusara and became a Jain ascetic. According to Chinese texts, ⁽³⁾ he had a large family. He ruled for 25 years and died in 273 B.C. Ashoka succeeded the throne in 273 B.C. But his coronation ceremony was held four years later in 269 B.C., due to the war of succession in which Ashoka defeated his elder brother Susima and used assumed the title of 'Devanama Priya' (The Beloved of the Gods) and 'Priyadarshi' (The Beautiful One). At that time Ashoka's Empire was a very vast one. It extended from the Brahmaputra in the east to the Hindukush in the north-west and the Arabian Sea in the west and from the Himalayas in the north to river Pennar in the south. Some portion of Nepal and Kashmir also formed a part of Ashoka's Empire. Outside India, it included the provinces of Kabul, Herat and Kandahar. It was thus the biggest empire in ancient India. The social life and religious policy of the subject was generally depending upon the religion of their rulers. But the Jain religion and Buddhism were spread all over the empire by dominating the Brahmanism. However Ashoka was a staunch supporter of Brahmanism.

Ashoka had inherited a vast empire from his

grandfather and father but Kalinga the rich province of Orissa and Ganjam district was now yet in his empire. Ashok who believed in the traditional policy of conquests and aggression could not tolerate the existence of an independent state on the borders of his empire. Thus Ashok invaded this territory in 261 B.C. The Kalinga people offered through resistance but they were ultimately over powered by the mighty Mauryan army.

In the Kalinga War, 261 B.C., from the Rock Edict XIII, we come to know that the Kalinga people suffered much and as many as one hundred and fifty thousand persons were captured, one hundred thousand persons were captured, one hundred thousand were slain and many times that number died. The Kalinga was the first war happened and Ashok faced it for the first time in his life. There is a legend that a woman who was in search of her son and saw the dead body of her son. She came to Ashok and begged before him to make her son alive again. A dead can not alive – Ashok replied. Therefore the old lady told Ashok that When he had no power of giving life to anybody then he had also no power to take the life of others. Death and destruction in Kalinga made Ashok sad, unhappy and much anguish. The followers of Buddhism were helping doing treatment the people who were wounded in the Kalinga War. Upagupta was a Buddhist Monk. Ashok repented himself and asked Upagupta to give advice. It became a turning point in his life and he became the first monarch in world history to abandon the path of war and violence, for the next thirty years that he ruled, he never went to war and became an ardent follower of Buddha. Upagupta became his Guru and introduced him to Buddhism. Ashok gave up his ambition of 'Digvijaya in the Directions' and pursued a policy of 'Dharma Vijay'. The end of Kalinga War made him 'Dharmashok' onwards. The people called him 'Dharmashok' for his noble works. ⁽⁴⁾

To avoid discrepancy among the Buddhist Monks Buddhist Council were celebrated different times. In 487 B.C. the First Buddhist Council was celebrated at Satttapani Cave near Rajagriha by the emperor Ajata Shatru. In this Council Pandit Mahakashyapa the great orator of Buddhism was the chief guest of honour. Another Buddhist Monks namely Ananda and Upali had come to that Council. In this Council the verse of Lord Buddha were written in the book "The Sutra Pittaka and Binaya Pittaka." The Second Buddhist Council was inaugurated by Ashok the Great. He organized the Council in 251 B.C., at Pataliputra under the chief guidance of Maghaliputta Tisshanka. In this religious Council a new Pittaka namely 'Abhidharma Pittaka' was inaugurated for mass publication land spread. He called the Third Buddhist Council at Pataliputra to remove difference among different groups of the Buddhist. After Ashok the Fourth Council was also organized by the Buddhist disciples. The King Kaninshka organized to celebrate the Buddhist Council at Kundanabana in Kashmir.⁽⁵⁾ The Buddhist namely Pandit Aswaghosh and Bashu Mitra were invited as Chief Guests. In that Council the Mahayana Cult was established and the Buddhist Monks were taken to China and other countries for wide spread.

Ashok adopted the following measures to spread Buddhism. He himself set as an example before the people. He himself gave up hunting and taking of meat. Ashok engraved the principles of his Dharma on rocks and pillars so that all should read them carefully. At that time the Buddhism was divided into two groups namely Hinayana and Mahayana. Those people who were adorned Goutama Buddha as Nobel one instead of God and accepted Salvation as last ambition of their life.. They were called Hinayana. In other part those people who were accepted Goutama Buddha as their God and did not giving any importance on Salvation follow the Four Noble Truths they were called Mahayana. They popularized the image

worship of Lord Buddha in Buddhism. The Four Noble Truths preached by the Buddha were

- (a) This World is full of sorrows.
- (b) Desires are the main cause of these sorrows.
- (c) One can get rid of these sorrows by killing desires
- (d) The desires can be killed only by following the 'Eight Fold Path.'

The Eight Fold Path are consisted of the following principles:

- Right Belief
- Right Thought
- Right Speech
- Right Action
- Right Living
- Right Effort
- Right Recollection
- Right Meditation.

It maintained the 'Middle Path' between the soft principles of Brahmanism and hard principles of Jainism. It was established among the general people of the society as righteous living. Ashok directed his officers to follow these principles and preach the religion among the common people. The eastern India took the important role to preach Buddhism during the time of Ashok. The people of Kalinga forgot their wounds occurred in the Kalinga War. Ashok appointed 'Dharma Mahamatras' whose duty was to improve the general life of the people. Ashok himself toured his empire and visited holy places. He sent Monks to preach the religion of the Buddha so far-off countries like Tibet, Korea, Indonesia and other countries of Asia continent. From that date Ashok was called as 'Light of Asia'. Ashok kept friendly relation with other countries like Ceylon and sent Buddhist Monks to preach Buddhism there. The chief aim of man's life according to the Buddha was to lead a noble life and to

attain Nirvana or ultimate salvation. Whether a person is born in any caste he can attain salvation by following the righteous path. This ultimate bliss or salvation is called 'Nirvana' by the Buddhists. In this state the soul becomes free from the eternal cycle of life and death. Buddha stressed the importance of moral living. He paid more attention to the purity of thought, word and deed. His teachings were showing kindness to animals, telling the truth, avoids stealing and immoral living, not to indulge in talking ill of others etc. ⁽⁶⁾ The people realized the above philosophy. Ashok twisted them to accept Buddhism and Buddhism able to touch the hearts of thousands of people. It spread all over world within no time.

Most of knowledge about Ashok's reign is obtained by scholars and historians from his Rock Edicts and inscriptions. Ashok used Pali the language of the people to carry his message to all corners of his empire. He issued several rock edicts on various matters of religion, administration and general behavior of his people. His edicts were inscribed in Prakrit and not in Sanskrit because Prakrit was the language of the people in those days. These edicts were however inscribed in Greek in Afghanistan because a large number of Greeks resided there after the invasion of Alexander. About 30 Km from Gaya, the 'Ajivika Caves' have been discovered on the Barada Hills. They are so called because they were dedicated to the 'Ajivika Sect' of the Jains. These caves bear inscriptions on their walls. These caves are known for their decorative entrance and fine mirror like polish of the interior.

Jaugada:

Most of the edicts of Ashok were inscribed on pillars made of sandstone. These were beautifully polished and in the sunshine looked like golden pillars. On the top of each pillar was carved an animal figure - an elephant,

or a bull or a lion. In Orissa there are also numbers of Rock Edicts. Ashok did not prefer to carve the rock pillars in Orissa. He preferred the rock walls to inscribe the holy scripts. Ashok inscribed the verse, principles of Buddhism and his religious policy on rock walls of Jaugada which is located near Purushottampur village of Ganjam District. These Edicts help us in forming an idea about the extent of Ashoka's empire. It also included Kalinga which had become the fifth province of the Mauryan Empire. The edicts generally tell us the then language like Pali or Prakrit and Sanskrit which was the language of the people. At Jaugada Ashok inscribed in proto Brahmi, Prakrit, Sanskrit and Pali languages. ⁽⁷⁾ However much importance have given in the Brahmi Script.

Religious Policy of Ashok and effects in South Orissa:

One can well found the religious policies of Ashok from the Rock Edicts. In his famous Kalinga Edict, he says - "All men are my children and I desire that they may enjoy every kind of prosperity and happiness." His administration was similar in character to that of his father and grandfather. But after his change in Kalinga war he took great stress on the people's welfare. Goutam Buddha preached the Buddhism. By entering to the capital of state Magadha. Goutam Buddha made his first disciple to the ruler Bimbisara and then to Prasanjit the ruler of Kashala. From there he proceeded to Kapilabashtu State. His father Suddhadana and son Rahul accepted Buddhism and became his disciples. But Ashok made the religion to bring it into the practical form. He molded the subjects through his kind administration and action. He built various roads, rest-sheds built for the travelers, wells dug for the welfare of the people and planted trees on the both sides of the roads. He opened a large number of hospitals both for men and animals. He appointed a new class of officers known as 'Dharma Mahamatras'. Their main duty was to raise the morals of the people and

also to supervise the actions of the state officials following the ethics of Buddhism. He had instructed his officers to make the life of the citizens happy and prosperous so that the desires could be subdued. Ashok himself inspected to see that his orders were fully obeyed and gave much importance on the doctrine of Buddhism. He adopted the policy of religious toleration. ⁽⁸⁾ He was an ideal system of administration which brought peace and made the people happy and prosperous. He meticulously followed the each words inserted in the verse of Lord Buddha in his administration and made thorough to be practical. There was all-round development during this reign. He began to treat his subjects as his children. At all times he was ever-ready for the service of the people. Therefore the people came voluntarily and accepted Buddhism as their religion. The popularity of Ashok spread and touched to the hearts of most of the inhabitants. They liked to give name after him. The Ask town of Ganjam District is named after Ashok. The Buddha Khola is named after the Buddha whereas the caves and wholes were named after Ashok and in the name of respective Buddhist monks.

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ETHICS OF BUDDHISM IN ICONOGRAPHY OF IDOLS

Saranath is an important place for studying the Buddhism. Prince Goutam started penetration to unfurl the internal truth for knowing the cause of sorrow of human being and how to get the salvation. After forty-nine days of silent penetrations, he invented a new truth and became enlightened. At that time he was thirty-five years old. From that date he is being popularized in the name of 'Tathagata'. His new truth was called Bouddha Dharma. The penetration place Urubiluwa as Buddha Gaya and Aswastha tree as Boddhidruma alias the Tree of Wisdom were famous in this name. After attaining enlightenment he proceeded towards Saranath which is located near Baranashi. There he first preached his doctrine to the people. This event is known as 'Dharma Chakra Pravartan' or Turning of the Wheel of Law'. The main aim is to rotate the principles. Ashok was the first Emperor who realized the gravity of the place like Saranath. He inscribed the doctrine of Buddhism in the rock pillar of Saranath. He wanted his people to know the interest he took in their welfare. For this purpose he issued edicts or rules of good conduct. These consisted of inscriptions engraved on rock-faces and on pillars. These pillars were decorated with carved figures. Lions and lotus flower stood for power. The Wheel symbolized the Buddha's Law of Dharma. The Rock Pillars, Edicts and Caves are renowned for their beauty. Though centuries old their polish still shines despite the ravages of weather and rains. The 'Lion Capital' of the Saranath Pillar has been adopted as the 'National Emblem' for our country. It is about 23 meters high. The pillar had four lions carved on the top seated back to back. This was great feat of

engineering. Ashok's polished stone pillars attest the high technical skill of the Mauryan artists. One of Ashok's pillars was transported by Sultan Feroz Tughlaq and set up in Delhi of Feroz Shah Kotla.

The 'Ajivika Caves' on the Barbar Hills, thirty kilometers from Gaya, tell us about Ashok's personal character, the extent of his empire, his religious beliefs and religious policy. There were also many caves. The Mauryan artisans started the practice of cutting out caves from rocks for months to live in.

The two merchant brothers Tapassu and Bhallika of Utkala were the first persons who came in direct relationship with Lord Buddha and learned Buddhism from Him. From them the Buddhism preached and spread all over Orissa.

During the lifetime of Buddha some discrepancy arose among the association of Buddhism. When Prajapati and Princess Yoshadhara came forward to join in Buddhism along with huge number of Shakya ladies, Lord Buddha pulled into dilemma in this context at that time. A disciple named Ananda liked to welcome the Shakya ladies and pleaded for them to Buddha. At last he was able to get permission from Him. But those disciples who protested the interference of ladies in Buddhism, unpleasant thoughts oozed in their mind for all days. Buddhism was divided into two parts, Hinayana and Mahayana after the Mahaparinirvana of Lord Buddha.

The Mahayanists were followers of wisdom. The Vajrayanis pleaded taking the Lingam and Yoni as Lotus. Their thought is – The Boat of Bajra when moves in the hole of Lotus and the happiness of Man and Women derived out of it, is called the right path of Dharma. They said that this could fulfill the desire. The place Buddha Khola of Buguda became a center place of Buddhism and became famous in due course. The loose sculptures of Buddha Khola eliminated the discrepancy of Buddhism through its sculptural arts.

BUDDHAKHOLA

It is a matter of great pleasure that the icons placed in the Buddha Khola hill wears the iconography of both sects. Five Shiva temples are found at this place. Those are Jagatiswara, Gangadhara, Mukteswar, Buddheswara and Buddhiswara. The temples of three images are in full shape. There is no temple existing by the name of Buddheswara and Buddhiswara images. They are being worshipped in open sky in the light of art and architecture, the influence of Bajra-Jyani has been prorogated on the images of Jagatiswara, Ganadhara and Mukteswara, But the rest images Buddheswara and Buddhiswara are different from others. These images have been carved under the influence by the followers of Mahayana sect. The Buddha Khola is the only place where the religion of two traditions is able to synchronize in one base.

Gangadhareswara Temple

The temple of Gangadhreswara, situated at the center in between the Mukteswara and the Jagatiswara temple at Buddha Khola consists of one structure such as Vimana. There is a gap portion and then a Mandapa. He roof is covered with Galvanized Corrugated Iron Sheets. The Bull image is placed in that gap portion and carved as half sleeping style tilting towards left side. Both his front legs are in folding position. There is no half-circle horn. The testicle and left leg of backside are exposed to his backside. The back of the Bull image has been carved as multiplication of two ropes to each other. The ears are straight. The Gaja Lakshmi is carved at the center of the frontal door and the Nabagrahas are at the frontal door and the Nabagrahas are at the lintel wall of the door. The Vimana is square type and Pancha-Ratha Plan. It is a stone temple,. The ceiling is flat. The Linga and Shakti

are in round shape. Base of the Linga and the whole of the Shakti is octagon. The height of the Linga is ten inches and a diameter of seven inches. The diameter of the Shakti is one and half feet. There is a slight gap of half inch and of half inch depth in between the Linga and the Shakti. The temple faces to the east.

The outside wall of the Pa' Bhaga portion is plane. The Tala-Jangha is plane and wide. In its bottom portion there are two Verandas, gaping of a five inches. The Verandas are plane. At the Jangha portion the main side deities are placed, in the respective niches. The Gandi portion, the Raha-Paga, Anuratha Paga and Kanika Paga are perpendicular at the beginning and goes straight up to middle part. Then it curves slight towards Mastaka. The upper part of the Gandi is flat. The Beki-portion is tall and fat. He Ghanta-Orsri, Amla-Beki, Amla, Khapuri, Kalasa and Trident are placed one by one.

Lord Siva is depicted as holding Ganga on the head. Sometimes flow of water or anthropomorphic form of Ganga is shown on the Jata. At Buddha Khola the perennial stream performs the role of the Ganga the holly river which is coming from the top of the forest and flows in the center of it. The forest discharges the role of Jata of Shiva. Hence the temple is called by the people as Gangadhreswar.

Jagatiswara Temple

The Jagatiswara temple of Buddha Khola is an important landmark in the evolution of temple architecture. It is a square Vimana only. The ceiling of the Vimana is flat. There is no Jagamohana or other chambers. A small Mandapa is at the front and the Galvanized Corrugated Iron sheet slope roof covers the Mandapa as well as the gap portion. One number sitting Bull is placing on that gap portion. He Bull image is in active style. The horns are half circle. The ears are in

sleeping style. There is an image of Gaja-Lakshmi and Nabagraha at the lintel portion of the main gate. The Shakti is in round shape. Its diameter is about one and half feet. The diameter of Linga is ten inches. The exposed portion of the Linga is round and flat head. The lower portion of the Linga, which is inside the whole of Shakti, is octagon. Hence the whole is also octagon. There is a half-inch gap in between the Linga and the whole of the Shakti. So lower portion of Linga is also clearly seen and it is about six inches depth. Further the Linga has also tilted slight to south. A square border has been carved as compound.

The outside Pa' Bhaga of the temple is plane. Here is no Bandhana to form Tala-Jangha and Upper-Jangha of the Bada there is Veranda. But it is plane. At the down of the Bandhana portion the main side deities are placed in their respective sides. Here is a lintel at the side deities' chamber, which is at the inside of the temple wall. There is no seven or ten moldings. The Gandi is totally perpendicular from its top to bottom and flat at the top portion. Four Lion images are placed at a projected stone and at the center of Raha-Paga. The half circle Amalaka style art have been carved in the each stones of the Gandi portion of all sides of the temple to make it beautiful. Further one specific size of square stones are used for construction of the wall of Gandi. So the art become more beautiful. But a lime coat has been plastered on this art. So the art is not visible from distance. Perhaps the lime-plastered work has been done since last one hundred years back to save the temple, to prevent the damages and development of scratches.

The Beki preserves a height of one and a half feet. Here is Ghanta-Orsri carved like Amala. Then there is a small Amala-Beki. On the Amala-Beki, there is Amala. The Khapuri, the Kalasa and the trident succeed the Amala respectively. The Kalasa is in round shape. The

Mastaka of both Gangadhareswara and Jagatiswara temple are holding same design and art.

The word 'Jagat' denotes to the World. The idol is notified the Lord of whole World. The Jagatiswara temple is standing at the top of all temples. The idol and location of the temple detects the thought of adjournment of the soul with the almighty in the mind of devotees. . In this way the temple put forth itself the fathom of ethics through the location of architecture as well as by name the 'Jagatiswara'

Mukteswara Temple

The Mukteswara temple stands at the side of the stream of Buddha Khola. It is an east face Panch-Ratha Pidha style temple. The temple has one chamber or Garbha-Griha only. The devotees have constructed another chamber at the front portion where the Bull images are placed. The images of Gaja-Lakshmi and nine planets are carved at the lintel portion of door. The main side deities are at their respective sides. The lintels of the niches have come to outside slightly in proportionate to other two temples of this complex.

The Shakti is round. It is about one feet diameter. The Linga is six inches in height exposed to out side and five inches in diameter. The upper portion is flat. There are two Bull images at the front. One of them is sitting position. The horns of the said Bulls image are bend. The same forms a half circle. The other Bull image is also in sitting position but it is tilted to its left side and looks half sleeping style. The horns are straight.

The Garbha-Griha is square type. The ceiling of the temple is divided into three parts such as Pa' Bhaga, Bandhana and Veranda. So there is Tala-Jangha and Upper-Jangha. The wall has no arch. It is plane. There is found no division at Pa' Bhaga or Veranda portion. The

Gandi or Potala has been divided into five divisions. The images of four lions are fixed in exposed stones at four side at the centers of Potalas. There is no Kanti. The narrow Beki is plane and have no other variable images. The Ghanta Orsri is divided into three parts. The lower part has been depicted like cauldron. The Amala-Beki is plane. The Khapuri is thin. The Kalasa or pitcher has four projections in its four sides. There are two Parrots in two sides. The pitcher is quite different in style in comparison to pitcher of other two temples the Gangadhareswara and Jagatiswara temple.

The Mukteswara temple has its own significance. The word 'Mukti' denotes the philosophical meaning of 'Nirvana'. Its ethical meaning is the free from material life. The holy water of the stream is unique by its nature. The water is quite hygienic and testy. The Mukteswara temple is located on the bank of the river. The devotees are washing their legs and hands here. Most of them like to take bath in the stream. They have specific respect and honour for the water of the stream. They are taking water to pull it down over the Siva Lingas. The inner thought of such type of performance may deserve them to become rescue from material life.

Siddheswara and Buddheswara

By its literal meaning and synthesis of Siddheswara it denotes "Lord of the Blest", one of Shiva's manifestations. ⁽¹⁾ Buddheswara literally also denounce the almighty of wisdom. ⁽²⁾ The image Siddheswara and Buddheswara are found in one place. Both images are in Linga form. These Lingas of Phallus have not in equal dimension and height. He Shakties are square shape and images are east face. In this complex there are also found many loose part of the temples and images, which accumulate the existing of temples. From these sources it is ascertained that both the images were honored equally and had good relationship with Buddhism and Shaivism.

This type of philosophical art and iconography are not found in anywhere in India. The Department of Archaeology Government of Orissa has now renovated the place and preserved the loose sculptures in a room at Buddha Khola.

The images of Siddheswara and Buddheswara are very important on iconographical point of view. The image of Siddheswara Linga is eight inches in height and one feet diameter. The upper part is flat. Some scratch lines are found on it. The Linga is round shape. The Shakti is of one and half feet into one and half feet in size and forms square in style.

The image of Buddheswara is totally different. The Linga is not in round shape. It is square in size of five inches for its height width and length. It found that in proportionate to upper part the lower part of the image not only concise into one inch or less in size but also in other words it denotes the figures of human head style. If the ethics of the place and sculptural philosophy can be knocked, definitely this image pronounces to Lord Buddha.

The temples of Gandhari near Boudh have the same resemblance. Here the Vaishnavism and Shaivism have given equal honor and importance. The Vishnu temple sports the customary wheel or disk on the pinnacle and the Shiva temple is marked by a Linga or Phallus on the tip of the turret. At the Upper part of the temple complex there were three Shiva temples named Gangadhareswara, Jagatiswara and Mukteswara.⁽³⁾ These names are also correlates by its vernacular meaning with the Gandhata-Pati alias Gandhareddi. Anyhow it proves that before separation of Ghumusara from Boudh ⁽⁴⁾ there is a god cultural relationship among the people. On the speedy cultural evolution the caves, wholes and temples were named after the Gods and important devotees of those

respective religion. In comparison with the temples of two places it is well noticed that there is some change in temple iconography. So a doubt arises that when Bhanja Kings were already established and started their ruled by Fifth Century A.D. capital at Gandhata-Pati ⁽⁵⁾ and entire Ghumusara was under their suzerainty since that period, then which circumstances compelled the artisans to curve the different architecture for remodeling the temple art and design unfaltering the inner segment. In other words it may be concluded that the artisans would think to place a new style instead of repeating the same phenomenon in each temple.

It is not possible to give an exact date on the basis of style or form development of itself and comparing with the sculptures found in other parts. Tarini Charan Ratha has ⁽⁶⁾ assigned the temple to 832 A.D. If we study the iconography of structures of each temple many differences are coming to light. The Gangadhareswara and Jagatieswara have ample similarity in architecture. These two temples have Pancha Ratha in plan and forms Rekha style whereas the Mukteswara temple has Pancha Ratha in plan and Pidha in style. There are five Shiva Lingas, three full-scale temple and many other loose sculptures of temples and side deities etc. The sponsor date relates to which temple has not been clarified in this context. However both the architectural features Buddheswara and Siddheswara images, art and architectures of temples evolutions of architectural iconography of loose sculptures and ornate character of the culture suggest a date hardly beyond the end of the seventh century A.D. or the first decade of the Eight Century A.D. However it is not understood how and why the worshippers on what circumstances neglected these images.

There two Shiva Lingas were found near the waterfall of Buddha Khola. The Shakties of one of them is round in shape but a boundary line has been given with Lata Art

and framed the Shakti square and beautiful. The Linga is east face. The height of the Linga is one inch and diameter is four inches only. The diameter of the Shakti is ten inches.

The Linga of other image has been broken. But it is monolithic in nature. It is placed as South face. It is worthy to note that when all the Lingas and respective temples of Buddha Khola Complex have east face, this image is the only image, which is south face. The Shakti is of two feet diameter and round in shape.

The entire three temples, the Gangadhareswara temple, the Jagatiswara temple and the Mukteswara temple are in one line. The iconographies of all the main side deities are like one type of temple structure. All the temples including the images of Buddheswara, Siddheswara images are east face. All the temples are constructed with specific size of granite stone. There is lack of use of any mortar or limes. The size stones have been polished and used in the temple walls. At the joint portion the Iron hinges, clamps have been used to make the wall

BUDDHA KHOLA: AN ASSIMILATION OF BUDDHISM AND SHAIIVISIM

In the time of Shankara Chary, the Buddhism was faced into great devastation. The Buddhist Monks could not able to argue with Shankara Chary,. So here though the followers of two tradition became one, still the place converted into Shaivism after that and famous for it till date.

Still two images of Lord Buddha are found in this complex. One is Dhyani Buddha and other is Bhumi-Sparsha Buddha. A Number of images belonging to Tantric Cult are found in this place. The images were carved coming under the influence of Tantric Cult.

Upendra Bhanja, of Bhanja Dynasty, had gone to Kulada and Odagaon, for getting enlightenment. He came to Buddha Khola at last and got successes. So the place is very popular for it also.

Now the Archaeological Department of Orissa has taken some works for its development and conservation. They have kept all the images into one room. The Buddhist images have been dilapidated coming contract with the water of fall. Buddha Khola hill has crossed with many ups and downs, It is becoming very difficult to march along with the ethics of Buddha. Violence has dominated all over World instead of Non-Violence. It is true that Lord Buddha has been worshipped as God now a days but the human being is unable to understand. His words and to utilize in his works. Whatever may be his forty years of preaching has focus upon the four great truths. Those are (a) The mortal life is full of tragedy and pain. (b) The desire is very long . And concluding of above gives the

eternal peace and salvation to human. The damage images of Lord Buddha speak to all the spectators. 'Atmodipaha Bhabaha'. It means enlighten yourself. It will definitely bring all human beings towards salvation.

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PLACE OF BUDDHISM

In Buddhism, much importance has been given on the construction of structure to preach the verse and recitation of Lord Buddha in stead of erecting of His image. It is called 'Bouddha Stupa'. The dead bodies of Saints and Monks belonging to Buddhism are being buried under the earth and all devotees are giving honour to these burial places. Some of those places have been declared as holy place and are treating equivalent to 'Tirtha' place for them. The flame of fire placing at the top of the Stupa is the symbol of Buddha's lyrics. The carving of Sun and Moon on the top of Stupa are the symbol of Truth and conjugal of truth ness. ⁽¹⁾ The Umbrella which remains on the Stupa is the symbol of destruction of all evil deeds. The Adharasilla remains at the root of the Stupa which is the symbol Earth. ⁽²⁾ There should be three ladders which identifies the flame. Those ladders are placing at the behind of the Stupa adjoining the Umbrella to recognize as Air.

Our life is shaped by our mind. We become what we think. In this insight is combined the perception that we are largely responsible for our own misery, because we cannot control our mental states. To go for refuge in the Buddha is not to worship Him as a deity, but to seek inspiration and assurance in His example. The story of the Buddha's life demonstrates how a seeker can renounce all the impediments that restrain his quest even such desirable things as comforts and privileges ⁽³⁾ to find the truth for himself.

The portability of Buddhism consists unlike many others religious tradition, it has been carried far and wide by pilgrims and merchants and found natural acceptance

rather than been imposed. Because it is not strapped down to a particular socio political system or even to an environment. Buddhism begins with the individual, it sets about understanding the human condition and transforming individual life. For this reason too, the Buddhist tradition has always emphasized the actual practice of the Buddha's dharma rather than a nominal belief in it – practice as found on the *arya-satyani*, the Four Noble Truths and the *arya-ashtangaika-marga*, the Noble Eightfold Path.⁽⁴⁾

Elaborating upon the Four Noble Truths, the Buddha notes that suffering arises from the selfish desire that causes us to crave for sensual gratification possession and control. And since the world cannot always cater to our whims, we are seized by frustration and inadequacy, betrayed by our emotions, we abandon ourselves to rage and hatred, plunge ever deeper into the mire of delusion.

Ashok was able to occupy an important and unique place in the history of India. He is regarded not only as one of the greatest rulers of India but also keen and follower of Buddhism. The historians are calculating Ashok and taking his place like Alexander, Akbar and Napoleon as they were great conquerors. But whereas the former they were slaves of their passion for conquests. Ashok gave up fighting once for all by coming under the influence of Buddhism.⁽⁵⁾ He raised Buddhism from a local sect to a world. At that time the Buddhism revoked again like volcano all over world. The people who were coming in contact with the Buddha or with his disciples were able to know the doctrine and philosophy of Buddhism. There was very limit scope in spread of Buddhism and followed it but also tried at his level best to convert the mass into Buddhism. The whole machineries of bureaucracy moved to spread it. Taking oath to convert into Buddhist was very easy. One has to enchant:

Buddhaon Saranaon Gachami

Sanghaon Saranaon Gachami

Dharmaon Saranaon Gachami

Then he becomes Buddhist for ever. St Paul who made Christianity a world religion is being compared with Ashok in the respect. The religious principles of Ashok based on staunch supporter of Buddhism, might be influenced St Paul and helped him to preach Christianity. In the early life, Ashok was terror in his administration. But he followed the policy of religious toleration. He taught the world that one should not only love his own religion but should also respect other religions. In one of his edicts, he says - "There should be honour to one's own sect or condemnation to another sect, on the contrary, other sects should be honoured on this and that occasion. By doing so one promotes one's own sect and benefits another sect." Ashok tried to develop all the corners of society either to human or to animals birds, plants etc. That is why historians shower praise upon Ashok abroad.

The Buddhist sculptures, stupas of Lalit Giri, images of Buddha Khola, . religious places Satakutuni, caves of Siddha Gumpa. Inscriptions of Jaugada etc., erected in different places all over world preache the ethics of Buddhism and will be preached for ever. These are the serial phenomenon of immortal thoughts and philosophy. The developmental revolution based serial of Buddhism has occupied a inevitable place in the human society. Each sculpture is the media for production, documentary and serial for all culture and religion by its own virtue.

Till date the Buddhism is in its existence. The Hindus are expecting the Buddha as their God. Buddha has been carved and worshipped among the Ten Incarnations of Vishnu. The non-violence is the axis of human kind. ⁽⁶⁾ By the accessories of non-violence, Mahatma Gandhi was able to conquer and to bring the freedom of India. It is immortal. There will be no death or downfall of Buddhism.

It was in its own position. It is remaining till date and will remain forever.

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CHRISTIANITY

All over World Jerusalem is famous for its own accord and virtue. As per the Hebrew language, Jerusalem means 'A City of Peace'. There are a number of famous religious places. Those are Mosque of Omar, Church of Holy Sepulcher, and The Wailing Wall and in broken condition like Tower of David. Standing can see the entire Jerusalem from Mount Olive. Preaching of Christianity made Jerusalem to the top city in the World.

Church is the worshipping placed Christianity. In their prayer Jerusalem treated as a holy word. ⁽¹⁾ They prayed – "If I forget thee, O, Jerusalem, let my right hand forget is cunnings." So Churches have separate place in the religious monument. There is no structure of Girja or Church buildings in early days. As per the statement of the historians, at that time, the people worshipped in their own residence combining all members of family. The Emperor Constantine gave independence and allowed the Christians to worship in Fourth Century A.D. for the first time. From that period and onwards, the Christian people started to construct a special building as religious Churches and worship there. The Baptismal were constructed separately in Churches during Four Century A.D. These chambers were looking beautiful and were also in different sizes like round or octagon.

In Mediaeval Period, the people started to construct the Churches at the center places of the town. The regional people were helping for the construction of Churches. For donating their service in favor of God, they were engaged on constructing works without taking any price for their labor. All work was done for the honor and glory of God.

At that time most of the people were illiterates. They

could not read the books. Those Churches were performed as the Rock Book for them. They understood the truth and philosophy of the religion from it. The Churches were ornamented with decorative philosophy of the religion through the various ways such as portraits, Color Glass Windows, Sloping Roofs, Entrance Gate, etc. In the Triangular areas of upper part they were depicted the beginning stage of creation, maintenance of livelihood and way of salvation, its different wonderful characteristics and the furiousness of sins etc. Some great learned Europeans state in favor of the Churches that it is not possible in the part of man who can learn himself or learn by other sources, the meaning of those architectures and sculptures fully, during his entire life period.

Some Churches are giving much weight of honor and importance. These are called 'Basilicas'. In the Greek Word Basilica means royal house. A Church, chambers of which, having rectangular in shape and pertaining two rows of pillars, are called Basilica. Today it is regarded as a title of honor and may be applied to different kinds of churches. Those Basilica Churches are classified into two parts : Important Churches and Unimportant Churches. The classifications are made among the churches of ancient period. The unimportant churches are not very ancient. The city concerned may be old one but that does not mean the church belongs to that city is also an ancient one and that church will be honored as an important Basilica Church. For declaring a Church into a Basilica category, here are several rules and laws. All the important and unimportant churches are the bases of Basilica church. The unimportant churches are also maintaining the same principles, art, architecture etc. like important churches. Generally the churches are decorated with the paintings, portraits, and color glass windows. The biography of the God, the important events, religious truth and lessons etc. are depicted. On the side or in the rear of the church is the confessional; symbols or scenes

representing Christ as the Shepherd of souls and testifying to His great love for sinners are proper decorations for the confessionals. The pulpit is generally placed on the Gospel side, because the celebrant, when sitting on the Epistle Side, is supposed to see the preacher.

The symbol is an emblem or object that represents an idea. The artisan wants to use symbols to represent spiritual realities and supernatural truths. The Churches are adorned with the specific symbols since its inception. Thus are Cross, Lamb, Dove, Fish, Palm, Triangle with a Circle, Wheat and Grapes etc.

At first the Catholics are using the symbol of the Cross to identify the Church. The Cross is the sign of redemption and reminds us that we are children of God and members of the Church through the graces merited for us by Christ's death on the Cross. A Crucifix – a cross with the figure of Christ attached to it – is found on the altar to remind us that the Mass is a renewal of the sacrifice of the Cross. ⁽²⁾ Dove is a symbol of the Holy Ghost. At the Baptism of Christ, the Holy Ghost appeared in the form of a dove. The fish was a symbol of early Christians. The Palm is a sign of Victory and is used to represent martyrdom. The Triangle along with a circle twined around, symbolizes the Holy Trinity. The triangle represents the Blessed Trinity. The Circle intended to show that there is only one God who has no beginning and no end.

The dress of the Bishop was long. It was continuing since ancient time. Some costly clothes were added at the lower part of the dress and made short for comfortable walking in Thirteenth Century A.D. It is continuing till now in the manner of Roman and Gothic.

The San Thom of Basilica of Marine Beach located in Chinnai is a big and ancient Church of India. The Church has erected on the burial place of Saint Thomas Didimas.

He had come to Chinnai of India in 52 A.D. The first entry and preaching of Christianity in India has been described through the art and architecture in the color glasses of Windows of Church.

The Christians had already come to Ganjam since long. Edward Cots ford came as first Collector in 1768 A.D. who remained up to 1774 A.D. After him chronologically, fifty-five numbers of Collectors were appointed ⁽³⁾ and ruled till 1881 A.D. They had divided into number of Talukas for their easy administration. In 1837 A.D. an agitator, Chakara Bishoi formed a Platoon named 'Muktikami Bidrohi Sena Bahini' to fight against the British.

Both the Catholic and Baptist are remaining in South Orissa. So Ghumusara have good number of Catholic and Baptist Churches. The people of other sect of Christianity are not found in this region. The British have financed the Churches for its maintenances and for wide propaganda of Christianity. So coming under the influence of the people of Christianity, some inhabitants have changed their religion and converted to Christianity as their own interest. As per the census report of 1999, the Christians are 2.10% of the total population of Orissa. ⁽⁴⁾ They have formed a group or Circle taking some Churches of the near by areas. ⁽⁵⁾ They constructed number of Churches in the center of many villages. Most of the artisans, skilled; labourers, technical persons were borrowed from out side of South Orissa. They have constructed the Churches on their own accord and religion. Only the regional people were helped to supply the raw materials for those structures.

There are more than one hundred ninety-five Churches specially established in Kandhamal district of Orissa. ⁽⁶⁾ Out of these Churches one hundred eighty-nine are small and other six Churches are big. In this way the Kandhamal districts has the highest number of

Churches in Orissa. However, some Churches bearing good art and architecture are taken up to describe its significance on this context.

Sorada:

The village Sorada is thirty kilometers from Aska as well as Bhanjanagara town. The Church of Sorada is a very beautiful. This Church is the biggest church and keeps a good position in trade of art and architecture. Now the educational institutions are functioning in the Church complex. The local authority of the Church is maintaining the institution. There is also boarding facilities for both girls and boys. The Church finances most of the students. The Bishop is looking after all the churches of this periphery. So the other churches are performing the religious functions as directed by him.

Aska:

The Church of Aska is in broken condition. The architecture of the roof of this church is fantastic in nature and a unique one. The British Government has made a Bridge over the river Rushikulya. It was broken on November 4, 1990 due to high flood. So the Government constructed a new Bridge and dismantled the old one. However, the design of the spans of that bridge was with technique. It was a Brick Bridge. There was no iron bridge or concrete slab. The Bricks were made joint by a good quality of mortar, which were generally used in construction works of the temples and palaces. By the way the method of half circle design was helping to keep the weight of the upper load. The Church has been made in the same manner, same process, and same time and with same design by the British.

Bhanjanagara:

There are two churches at the heart of the Bhanjanagara town. One is Catholic Church and other is Baptist Church. The Catholic Church has been constructed in 1935. The design, art and architecture.

style etc. are good and worthy one to bepraised. It is a big and specious Church. The Bishop of the Church is performing the administration control of other Churches of this locality. The boarders and devotees are coming to take training at Bhanjanagara. The experts in religious performance are coming to teach the devotees and the Bishops of other Churches.

The Baptist Church is another monument of Christianity. It was constructed later. It is not a big Church like the Catholic Church of Bhanjanagara. But it is also very beautiful. The Church is at the entrance of the Christian Street. The regional devotees are looking after the maintenance of the Church. The Church consists of one small room and a small veranda.

Besides the above Churches, there are a good number of Churches in Ghumusara. Such as Raikia, Ghumusara Udayagiri, Tikabali, Kalinga etc. There are only Catholic Churches in these places. Most of the Churches were started to function before independence in those places. However, some new Churches are still being erected by the local devotees. The population of devotees of Christianity is also increasing in these areas. By their virtue and interest, the devotees of these areas are becoming the Bishops and are appointed in other Churches. They are also going for training to the other institutions to learn more on religion and preaching here for popularity.

Gouri Kumar Brahma has opined in an article taking the reference of the book written by Head Fresher Louis, that Jesus Christ had visited India and remained in Orissa at Puri for some days. He had read here. Lama was his head teacher. He had taught the philosophy of Buddhism and Hinduism as Teacher. He had visited many places of India. Bidyadhara Ranasingh⁽⁷⁾ has compared Christianity with Buddhism. As per his opinion, there is no difference between Eight Fold Path in Buddhism and

Nine principles of Christianity. The internal truth of both the religions is to hate the sin but not to the sinner. Praising the Indian Culture, Will Durand has admitted it as the mother of Western Countries. Sanskrit is the mother of all languages. The Christianity has derived from Buddhism. The Scholar Umesh Patri in his dissertation 'Jagarnnath Dhamare Jishu' pointed out the purposes of visit of Jesus Christ to India and its various effects. ⁽⁸⁾

The Hindu culture was not unknown to Western people. Hindustan along with One hundred twenty-seven states was in Eastern part of the World. There were various kinds of languages in these states. ⁽⁹⁾ The historian Holgar Carastin of German has prepared a map about the visit of Jesus Christ to India in his book "Jesus Lived in India: His Known Life Before and After the Crucification". Again another research scholar C. Colin Davis has drawn a map in the Atlas 'An Historical Atlas' He has shown the commercial relationship along with historical events among the Countries like Egypt-Europe-India etc. The Egyptians collected the medicines for preserving the Mammies. The historian Mahaf mentioned about the importance of Buddhism in the country Syria. A.V. Simi opines that Buddhism was popularized in the states like Missor (285-247 B.C.), Africa (354-285 B.C.), Macedonia (277-235 B.C.), etc. The great Bishop like Arnest Reson has scrutinized the sect named 'Therapote' in Missor country. That sect was follower of 'Asenaish Clan' who were derived from Buddhism. The above historians ascertained the visit of Jesus Christ to India during his youth time.

The Christian religion and culture has close relationship with the Hindu religion and kept good pages in the book of Indian history. The ancestors are remaining here since long centuries. They were born in India. Now they have occupied a good portion of India. They are educated and living with well to do status. Among them

major part of the population are qualified in the various spheres : art, architecture, science, technology, politics, agriculture, commerce, medicines etc. But if a meticulous study is done over the art and architecture, some peculiarity will be found within it. When they are going to erect a Church or any structure or to perform social activities, the educated mass are always interesting to follow the designs, styles and manners of foreign countries. Jesus Christ has passed the youth times in India. He was educated, and learnt the Indian philosophy. There was a healthy relationship in commerce, religion, philosophy, culture, tradition, etc. of Indians with the Western Countries in past. They borrowed gold, cents, Padma Raga, Chandra Kanta, Marakata, clothes, Patta, sandal wood elephant teeth, scented flowers, scented wood, scented food, etc. from India. ⁽¹⁰⁾ But when the artisan is going to do any art, design, any social activities like New Years Day, Christmas Day, Good Friday, Birth Day Ceremony, Marriage Day Ceremony, and paintings etc. they are not showing hearty interest with Indian culture and tradition.

The Christians celebrate their festivals with pomp and ceremony. They distribute the greetings in those festivals among them. These traditions are also very popular in India. The ethic and philosophy are written in those greetings. The verses of Jesus Christ are been given importance. Further the artisans draw the portrait of Jesus, flowers, buildings, palaces, and other natural scene in some greetings. Importance is given on the biography of Jesus Christ, the portrait of Jesus, His teachings to the people, the love and affection of the people and devotees in the greetings. Besides this offering of food, grains, grazing of Lambs, the natural scene, various kinds of flowers and fruits, angles, domestic scenes, are also found. The people are offering their first food, grains, and flowers to Jesus Christ in token of their love and affection. But in most of those greetings the portrait of Jesus Christ

give vital and central point of the theme. The artisans themselves and their ancestors are born in India. Their forefathers were Indian. Jesus had come to India. He had remained in India and well acquainted with the social life of India. All Christians are converted from any other religion. They are Indians. Their forefathers were Indians and were taken birth in India. But when the artisans holding a brush to draw paint, they are discarding the Indian nature, Indian inhabitants. They dislike putting forth the own environment with pasteurizing Jesus Christ within it. They are interested to follow and draw the foreign scenes, portrait of foreigners, foreign nature, foreign flowers, food grains, foreign buildings and palaces. ⁽¹¹⁾ Always they show much interests in western people, climate, environment and social life. In indirect way these activities hurt the patriotism, globalization, and ethics of the Christianity. If the regional environment will be given importance the glory and honor of Jesus Christ will increase. The popularity of Christianity will improve and the secularism will come out from Christianity.

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ISLAMIC

The Mosque is an integral part of Islam or Islamic culture. A Minar is generally speaking a massive and sub-line pillar. ⁽¹⁾ There are four such Minars in the city Secunderbad. They are called "The Charminar". Literally it means the four minars.

The Mogul dynasty was spread quickly in Orissa during the time of Jahangir. Orissa became a "Suba" during his time. In comparison to other places of India, Orissa was encroached by the Moguls lately. ⁽²⁾ In course of time they kept family relationship among oriyas through marriage. ⁽³⁾

During the Mediaeval period, Muslims attacked Orissa many a time. It was the duty of the rulers of Orissa to protect their territories from the Muslim rulers of the North. Narasimhadeva-I had to carry an aggressive war against the Tughril Tughan Khan of Bengal. ⁽⁴⁾ When Bhanudeva-III (from 1353 A.D. to 1378 A.D.) was ruling. Firuz Shah tugluq invaded Jajanagar (Orissa was known by the name Jajanagar to the Muslim chroniclers) in 1361 A.D. ⁽⁵⁾ and destroyed some Hindu temples. But the Jagannath temple of Puri was safe till that date. Mohammad Taki Khan was the Subedar of Orissa from 1726 A.D. to 1735 A.D. Ramachandra Deva-II was the ruler of Khurdha. Taki Khan attacked the Jagannath temple Puri for many times. ⁽⁶⁾ So the idols were shifted to Chikili of Khalikota, Marada of Athagada, the nearest hills of Chilika etc. ⁽⁷⁾ In comparison to Puri district, other districts were under peace and no fear from attack of Muslims. They preferred to remain other parts of Orissa. On increase of their strength and population they were interested to remain permanently. As per the census

report of 1999, the Muslim population is now increased to Five Lakh Seventy seven thousand Seven hundred Seventy-five. The South Orissa became a part Islamic religion. In British time they extended co-operation with the inhabitants. By getting amicable attitude from the Hindus, they started to construct Masques in various places with out any obstacle. Some famous Mosques of South Orissa are located at Sorada, Bhanjanagara, Aska, Kabisurya Nagara, Khallikota, Nayagarh, Boudh, and Phulabani etc.

Mosque is the holy place of Islamic religion. They are constructing the Mosques facing towards Mecca - Medina. They are not in favor of doing any art in side the Mosque. Generally it is an empty hall. The priest of the Mosque is called Musalla. Depending upon the space the entrance gates are being erecting and numbers of gates can be increased as one, two, three five etc. However they prefer three, gates as entrance gate for the devotees. Some rich persons interested to construct the mosques in their names or mosque are named after him. Such as Babul Umara, Babul Abu Bakkar, Babul Alli, Babul Ushman etc.

Some artisans became interested to write the verses of Koran. They are depicting the verse at the Gate or at the Minars. The verse may be written in regional language or alphabets but the pronunciations are to be required as per the Arabic language. They are enchanting the prayers in Arabic language only. Koran is the holy book of Islamic religion. Now the Koran has been translated in different fourteen languages. There are restrictions to draw the portrait of any animals, human being, etc in painting. Now the artisans are carving some leaves, branches in the Mosques.

There is a division in Islamic religion. Such as Siha and Sunni. Mosques are the holy place for both the sects.

There are only differences in worship, prayer, dress, ethics, social activities, principles, and ceremonies. Generally all are coming to the Mosques belonging to Sunnis. But the Sunnis do not like to go to the Mosques of other sect.

Well is an important one and part of Mosque. The devotees are to wash their limbs and clean before entering the Mosque. It is called 'Baju'. Now a days in stead of well people are using water supply through pipes. The Devotees are very sincere to their clothes and timing. They are entering the Mosque with clean clothes with a cap. There is specific time for Namaja. All Muslims attend Namaj.

Bhanjanagara:

Bhanjanagara is important for visiting the Islamic structures. It is the first place in the South Orissa where the Muslims selected to popularize Islamic. With the favorable scope and cooperation, they constructed an Anjuman, a Mosque, and an Idgaha at Bhanjanagar. All are securing a separate page in the book of art and architecture. Each angle, each portion, each item of these structures has an ornamental species for detail study.

Anjuman:

At first they started to preach it through media of education. They constructed an Anjuman. The main function of Anjuman is to literate the boys and girls. The Anjuman is in plus design. It faces to east. It has five chambers. All chambers are interconnected by open entrance gate. Besides these gates, there are numbers of small gates to exit. Roofs are in eight square plans. At the both side of north chamber there are two big arches. Every part of this structure is designed with some fine arts. The artisans have tried to carve each inch accumulating the Indo-Muslim arts. The place is in dispute and under Court of law since long. Now the Anjuman is in dilapidated condition due to lack of its maintenance and usual function.

Mosque:

There is a Mosque in the heart of Bhanjanagara. It is a bricks structure. A specific type of mortar is used to join the bricks. A Muslim named Mir Rashiddin went to Rangoon and brought a plan for construction of the Mosque at Bhanjanagara. Accordingly to that the Mosque was erected. The name of this Mosque is called Jamie Masque. One well is at the right side of the Mosque. A big compound wall is marking the Mosque complex. The Mosque is in an elevated place. So some steps are at the entrance of the Mosque. People can easily recognize a Mosque from distance by looking a Minar. The Minars symbolize the existence of Mosque. It may be one or more. But it is an essential part for the Moseque. It may be one or more. But it is an essential part of for the Moseque. The Mosque of Bhanjanagara is an important one among other mosques of Orissa.

Idgaha:

The devotees are gathering twice a year at Idgaha. All the Muslims are praying together. It is an open space. A compound wall has covered the area The idgaha is facing towards east. The upper part of back side wall contains some Islamic Architecture.

Aska:

The Mosque is also at the heart of the town. It is a very small Mosque. One small Veranda and courtyard is at front. The Mosque has one entrance gate. There is no well. The water is coming through an overhead tank. The walls of Moseque are plain. The name of Moseque is written in Arabic alphabets. Though it is not a prominent structure still the Moseque secure a sense of high profile. The Muslims of surrounding towns are coming for prayers and attending the functions. However the Mosque secures a good name for its art and architecture.

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CONCLUSION

The concentration of mind is liable to enclose in literature, philosophy, science, religion and other spheres. There is wide analysis on concentration of mind in the Shastras and books like Brahma Sutra, Aranyaka, and Upanishads etc. The book 'Sanhita' has marked the different kinds of Yoga. The Vedic literatures has given much importance on the role of the 'Prana', the 'Energy of Life' and its numbers of categories. The mind and body becomes strong through the Yoga and Pranayam. Hence the Yoga and Pranayam is the right sources of good health. Swami Ramdev has defined the numbers of Pranayam ⁽¹⁾ such as Bhastrika Pranayam, Kapalabhati Pranayam, Bahya Pranayam, Anulom-Vilom Pranayam, Bhramari Pranayam, Udgita Pranayam, Pranav Pranayam. He is also teaching in his Patanjali Yogpeeth, Hardwar how to perform which Pranayam for which diseases, in which time and who will do and how it will have impact on body.

According to some philosophers it is distinguished that the life can be healthy on the healthy if it deprives from all material desires. They are suggesting that the material work is the cause of all sorrow. Therefore, one should remain aloof from it. Their thought is parallel to the philosophy of 'Nirvana' the Principles of Buddhism, where there is nothing to do any type of work.

Buddha Dev comments that the life is created coming under the close relation with few dead elements. So if those dead elements can be discarded or destroyed, then sorrow and pain can be relieved. Yoga can give the remission from physical pain.

In the Bhagbat Gita, Shri Krishna has told Arjun -

"On the concentration of mind and self wisdom a man can be able to fulfil himself. Here the Yoga has assimilated with the Lord and direction has been given to make prayer for Almighty. ⁽²⁾

"Devi Nityam Abadhyo Ayaon
Behe Sarbashya Bharat.
Tasmat Sarbani Bhutani
Nrutwaon Shochitum Aharshi"

If you are doing some good deeds then you will get peace in your next life. But if you are doing for Krishna, praying to Krishna you will assimilate with Him. ⁽³⁾ then one will be free forever from the material life.

The *Atma* is being separated from the body - this feeling is the first step for feeling *Atma*. ⁽⁴⁾ This philosophy divides the human being into two parts. The death of body comes but the *Atma* remains as it is without destruction. So on the Nirvana the *Atma* of the person can attain *Mokshya*.

Bhagabatta Gita defines that this material body is not the soul authority for a man. The *Atma* remains above it. The principles of *Atma* are '*Chetana*'. One can not disobey the '*Chetana*'. The body without *Chetana* is called body of dead. In absence of *Chetana* the eye will lose its visibility the ear will lose its hearing capacity.

A Few persons of Vaishnavism who are follower of Sankar believe in the existence of *Atma*. But the philosopher of Buddhism are not in favour of accepting it. Their comment is - On the assimilation of mortal in a particular period, the *Chetana* will come out of it. Though all the mortal elements are available with us, we can not create *Chetana*. All types of mortal elements are in the dead body. Whatever may be we can not spread *Chetana* in human body. On the destruction of body the *Chetana*

moves away from it. At that time in no way the Chetana can be reinstated there by repair or make it transfer from others. The Atma is remaining separate from body. The body is active so far the Atma is exist in it. On the absence of Atma the body can not be acted as living one.

Shri Krishna has told to Arjun - The sensitive parts of body are being produced from the body. ⁽⁵⁾ The people are very much anxious for material peace. To get peace is a born right of all. But when a being across this, from that time he will be the supreme to win from the Birth-Death, Old Age - Sorrow without any obstacle. ⁽⁶⁾ To make it control, Shri Chaitanya recited to do Kirtana with chanting the name of Lord Krishna. These principles are called the Bhakti Yoga or Mantra Yoga.

TIRTHA CULT: The *Tirtha* Cult us a unique by-product of Indian culture. Rivers, mountains, shrine and holy spots on the banks of rivers, have been sanctioned by tradition and association and visit to these places has been considered for centuries as a paramount duty of a Hindu. Temples are one among all holy places. People from all over India who are going for *Tirtha*, are coming to Temple. Those without faith, those full of sins, those with a doubting mind, those who are Godless and those indulging in bad reasoning - these five types of people can reap no benefit from any *Tirtha*. ⁽⁷⁾ This land of Bharata with all its sacredness is identified with Lord Janardana, who has assumed the form of a Kurma. Bharata is known as Karma Bhoomi and the sacred literature of India emphatically state that Parikramana or a round of this entire country 'Bharata' while visiting its various temples during *Tirthas* is equivalent to taking a round of the entire earth and it is further considered as one of the best means of acquiring merit. All the *Tirthas* independently of each other are equally capable of destroying sins. All temples, streams, mounts and rivers are sacred.

Celebration of Festivals: Celebration of festivals and sacred days is a common phenomenon found in all religions. The common masses, though they may gain some knowledge through philosophy and wisdom through mythology, are not satisfied at heart unless they can perform some rites and rituals associated with religion. Celebrating festivals will give us peace and joy.

On the festivals one is expected to devote more time for prayer and spiritual pursuits than on other days. Further festivals could be the birthdays of our great spiritual and religious leaders. Therefore all devotees are celebrating the festivals with full enthusiasm and mind pertaining to their religions. Now a days the devotees relating to other sects are also giving honour and participating in celebration of festivals. These are happening in secular states.

Shree Ram in Jivatma and the Vindication of Upendra Bhanja with Temple Architecture :

It is well known to Upendra Bhanja that Lord Ram Chandra is the supreme power. Under His assessment the whole World is going on. One is to pray Him with heart and soul. He is the cause of removing of all pain and sin. The concentration will come in mind automatically by pronouncing His name. Rama is the Atma of all creatures. Without Him the entire World is meaningless. In this form the ethics of Upendra Bhanja is different. Upendra Bhanja comments in the Kabya "Baidhehisha Bilasha" that the self deeds of a man provide to influence his life and body. He stated the ethics vividly in this Kabya. The demon of Ravana injured the Monkey armies heavily. Their continuous arrows forced them to go back. Mahaparshwa Demon diluted the Monkey armies. Yama Ghanta Demon able to segregate the entire army force of Rama. Rama astonished on the strength of those Demons. At that time Bhibusana gave consolation

to Ram Chandra. Then Ram Chandra directed Hanuman to lead the army to kill the enemies. Sugriba, Angada, Hanuman and Nala started to prevent the force of Ravana. Laxman sitting on the shoulder of Angada proceeded towards Ravana. At that time Ravana ordered his army to kill the forces head by Laxman.

Bhibisana was well aware of the strength and stamina of Ravana. Looking the scene Ravana and Laxman in one place, with face to face for war, Bhibisana thrilled with undue fear. In his knowledge Laxman could not defeat Ravana easily and Ravana would make severe harm of Laxman. Further he also knew – "Ram Chandra Himself is incarnation of Lord Vishnu." So, in that crucial movement he prayed Ram Chandra to protect Laxman. He chanted the Nobel praising deeds of Ram Chandra. He chanted to describe the actions evaluating His each performance and presumed to rescue the each part of limbs from hair to foot of Laxman following it.

Upendra Bhanja also advised all to write the said verse⁽⁸⁾ duly prayed by Bhibisana in a Booja leaves and kept close to the body so that the weapons of enemy could not be above to do any harm and rather it would improve the fame of the person.

The *Atma* can be reverend by chanting the verse :

'Hare Rama Hare Rama Rama Rama Hare Hare.

Hare Krishna Hare Krishna Krishna Krishana Hare Hare.

Hare means Shakti the strength.⁽⁹⁾ and Rama and Krishna are Parameswar. Chanting the word Hare Ram and Hare Krishna means to acclaim Parameswar. When we are telling Hare Ram, Hare Krishna, at that time we are saying – Hey Param Purusha, Hey Param Shakti, Please accept me." This verse is a media to take the devotee to the almighty through recitation.

To relieve from material life, Shri Krishna advised to

chant 'Aum' Upendra Bhanja started the word 'Aum' before pronouncing the name Shri Rama and prayed to rescue the life. He has very keenly observed and merged the verse of Shri Chaitanya to represent the meaning in his Kavya - Baidhehisha Bilasha.

No religious reformer has advised for keeping the material life for ever. Only some philosophers have compared the various limbs of human body with the different parts of Temples or Deula. However it can be safely said that there is much similarity in the meaning, ethics and philosophy between the two. Each part of *Deula* or Temple is interlinked with the Chariot. The God or the Goddess of the temple is the *Debata* or God who remains inside the body of the being. Upendra Bhanja has made a good diagnosis on the ethics of temple in his Kavya Baidhehisha Bilasha, which will remain ever green for all. The vindication of Upendra Bhanja with Shri Rama and temple architecture co-related with human body will definitely corroborate the ethics of all religious places.

In every religion worship, and religious rites are considered as sacred and holy acts. The originators of religious traditions that have given us these rites including the procedure and the mantras and verses to be used. Hence it is quite proper that we conform strictly to the pattern of the rites and the language in which they have been transmitted to us. This procedure creates a solemn and sacred atmosphere. Against the science of the mantras, the various mantras used in the rites have a special potency. When they exert a salutary effect on the minds of these who hear them. Hence if translation or versions in the spoken language are used they will just be translations only and do not act as 'mantras'. Therefore in all regions, the religious rites and ceremonies are being conducted in the language of the original scriptures.

According to the Hindu concept, "world" does not mean only the human being. It includes the animal kingdom as

also vegetation and other aspects of nature. There are sentient beings who control these aspects and powers of nature. They are called '*Devatas*' or deities. He is both in form and without form. He can incarnate Himself in this world to raise us from the brute level to divine heights. God is one only, one without a second. He is the creator of this universe. "God does not stay either in wood or in stone. He is repository of truth, knowledge and beauty. He is present only when there is proper *Bhava* or devotional sentiment in the devotee. For this reason one should have the *Bhava*." God does not reside on the tops of mountains, in a temple or in a river etc. He is Consciousness and Bliss Incarnate and is seen in one's own heart when there is proper *Bhava*."

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5. Ibid P. 9.
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An interview taken with Lalita Mohan Rath, Sitaream Misrha of Buguda Village.

An interview with Premananda Muni, a priest of a temple, Aska town

An interview with Bipra Charan Panigrahi, An inhabitant of Belpahada town

An interview with Hemangini Panigrahi, an local lady of Aska town

An interview with Kambupani Rath, a devotee of Buguda

An interview with Stitadhi Rath, adevotee of Biradhananjayapur Sasana

A reply of Rama Krishna Pattnaik, Honorable Finance Minister, Orissa Legislative Assembly, Government of Orissa, during his visit to Buguda Block in November, 2000.

GLOSSARY

AVATARA	Incarnation
AISHANYA KONA	North East Corner
AGNI KONA	South East Corner
ANJALIMUDR	It is the Mudra or gesture in which the two hands are closed clasped against the chest, Palm to Palm, both of which are extended up ward with all fingers erect or slightly bent.
ANKUSA	Elephant goad
ARDHANRISWARA	Half-female and half-male form of God Shiva
ASTAKONI	Eight-angled
	BAYABYA KONA North West Corner
BHAGAVANA	God
BHAKTI	Devotion
BHARANA	Unit for measuring land
BHIKSHYU	Monk
BHUMISPARSAMUDRA	Earth-touching Pose in which the right hand exhibiting this Mudra has the Palm turned inward and the fingers outstretched, with the tips touching the ground
CHARKA	Wheel (Disc.)
CHHATRA	Umbrella
DAMBARU	Small Kettle drum placed by the hand, an emblem of God Shiva
DEVA	God
DEVI	Goddess (Durga)
DEULA	Temple
DHAMA	Holly Place as per Hinduism.
DHANU	Bow

DHUPA	Incense
DHARMA CHARKA	
PRAVARTNA MUDRA	It is the gesture of hands exhibited by Lord Buddha while preaching his first sermon at Saranath
DHAVAJA	Flag
DIKSHYA	Initiation
DIPA	Lamp, the Sacred Lamp fed with Ghee
EKAPADA	One footed
GADA	Mace
GANDA	Water pounding of river
GHANTA	Bell
GIRIJA	Church
GYANA	Wisdom
JAGAMOHANA	Rectangular or square hall or porch in front of the sanctum
KADALIKA KARANA	Corbellings style
KALASA	Water vessel of metal or earth
KARAKA	Identification
KAPALIKAS	A sect of Shaivism
KHADGA	Sword
KHILANA	Empty Whole
KUNDALA	Earring
MANDALA	Magic circle, containing mystic figures and diagrams and figures of Gods and Goddess
MANDAPA	Hall in front of the main shrine
MANTRA	Sacred and mystic syllables
MARANA	Killing
MARJARA	Cat
MATHA	Monastery
MATRU DEVI	Goddesses
MOHANA	Enchanting
MUDRA	The disposing of different ways of various parts of the hands and body
MUKUTA	Crown

MUSHIKA	Rat
NAGA	Serpent
NAGAPASA	Pasa means noose or lasso; when a Naga is attached at the end of it, it is called the Nagapasa
NAIRUTA KONA	South West Corner
NALLI	Drain
NAMASKARA MUDRA	The gesture in which the hands slightly bent are raised above a line with the shoulder with fingers outstretched or slightly bent with the palm turned upward
NANDI	Bull, the vehicle of Shiva
NATARAJA	A name of Shiva
NATU	A playing article, the shape of which is like isosceles triangle
NAVAGRAHA	Nine Planets
PADMA	Lotus
PANCHA-RATAHA	Five Projections on walls (of a temple)
PANASHA	Honey Candy
PARAMA BHAGABATA	Devout worshipper of Bhagavata (Vishnu)
PARAMA MAHESWARA	Devout worshipper of Maheswara (Shiva)
PARAMA VAISHNAVA	Devout worshipper of Vishnu
PARASU	Halberd
PARIKRAMA	Circumambulation
PITRU-PUJA	Worship of Ancestor-spirits
PITRU DEVA	God
PRABHAMANDALA	Halo round the head of a God
PRANAPRATISTHA	Life-consecration ceremony of a God
PRASAD	Food offered to God
PRASAD NALLI	Drain uses for sacred water of God
PRATISTHA	Consecration

PRUTHIBI DEVI	Mother of Earth
PUJA	Worship
PURNNA RUPA	Full Form
PURUSHA	Supreme Being
RAJA	Energy
RASHA	Gum
SANKHA	Conch Shell
SATWA	Law
SHAKTI	Female Principle
SIDDHI	Perfection
SOUMYA	Benevolent
SRIVATSHA	A particular obsequies rites after death
STAMBHANA	Paralyzing
SULA	A trident
SUNYATA	Void ness
TAMA	Inertia
TAPA	Austerities
TARPANA	Oblation
TIRTHA	Shrines, place of Pilgrimage
TRETA YUGA	The second age of the world. according to Hindu belief
UCHHATANA	Removing or driving way
VAHANA	Vehicle or mount of Gods
VAIDYA	Doctor
VAJRA	Thunderbolt
VASHIKARANA	Subduing
VARADA MUDRA	The gesture of hands shown by Gods while offering boons. The hand showing this Mudra is pendant with its Palm outward and fingers all stretched
VIDWESHA	Rendering harm through animosity
VIHARA	Monastery
YANGYA	Sacrificial Ceremony
YANTRA	Mystic diagrams of worship
YATRA	Festival
YONI	Sex part of female

TRANSLATION CHART

a	a	l	l	
u	u	l		
e	ai	o	au	
k	kh	g	gh	n
ch	chh	j	jh	n
t	th	d	dh	n
t	th	d	dh	n
p	ph	b	bh	m
y	r	l	v	s
s	s	h		
Anuswara.	m			
Visarga.	h			

Common words and modern names are usually written without any diacritical marks.

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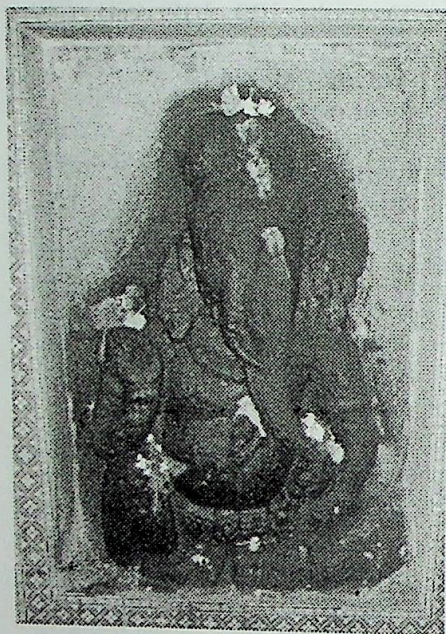
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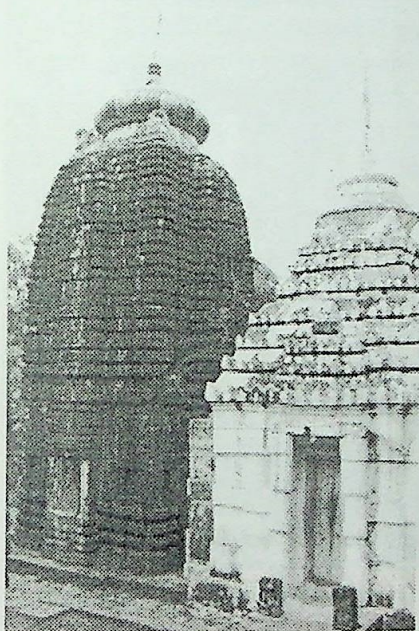
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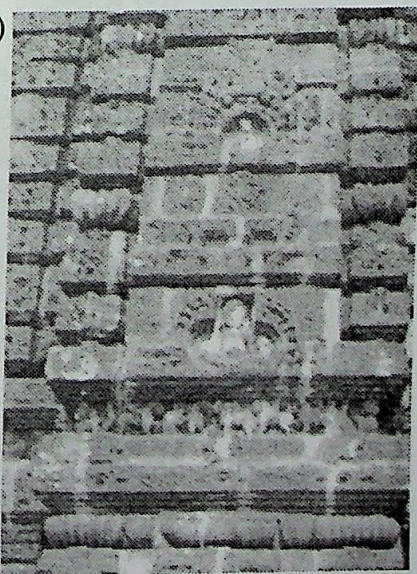
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Shiva Temple, Baragaon

(4)



Side Wall of Temple, Baragaon



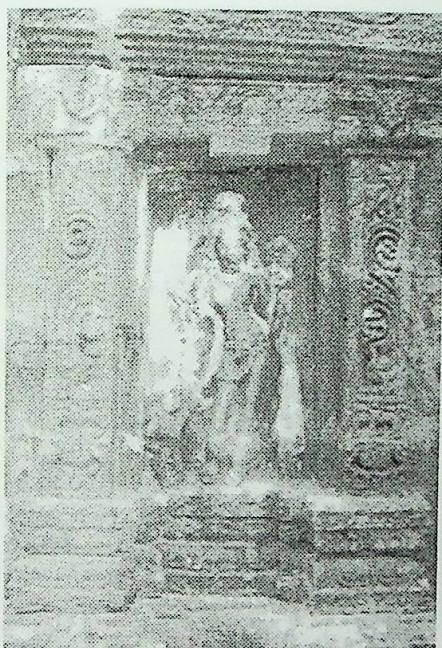
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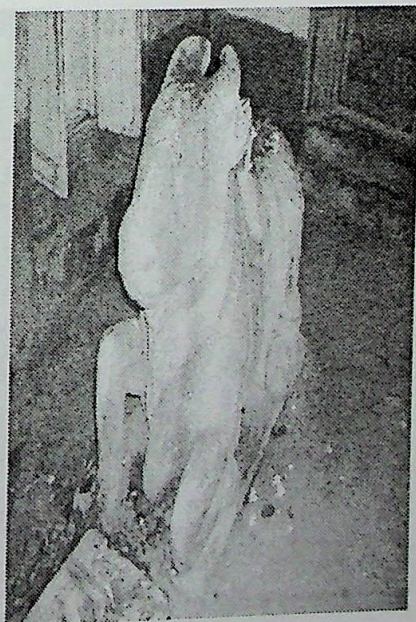
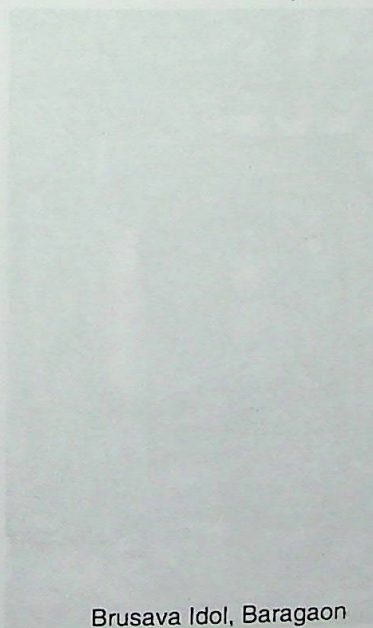
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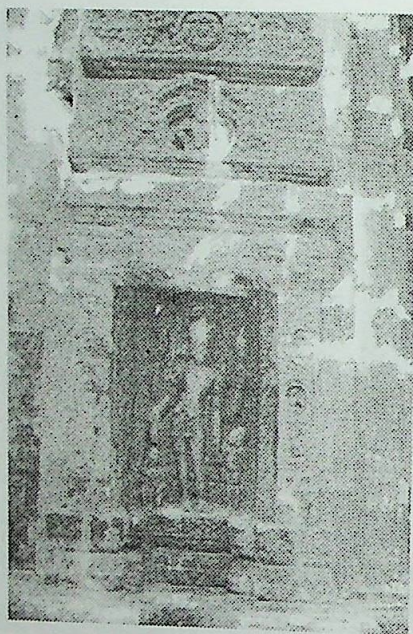
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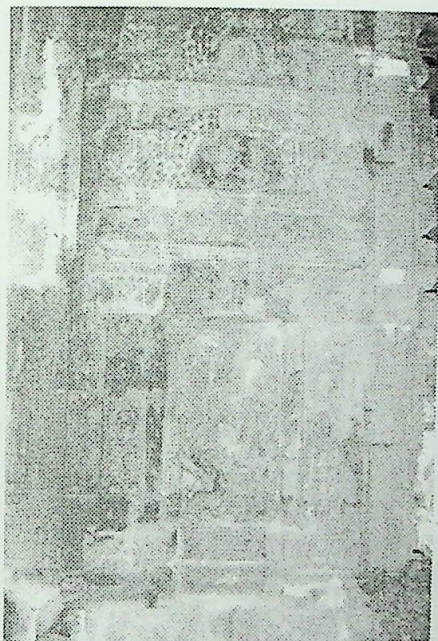
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Jain Idol, Baragaon

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Devi Tara Idol, Baragaon



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Shiva Parvati, Baragaon

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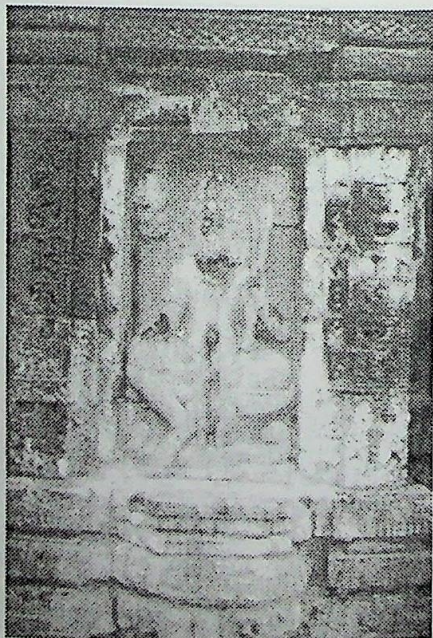
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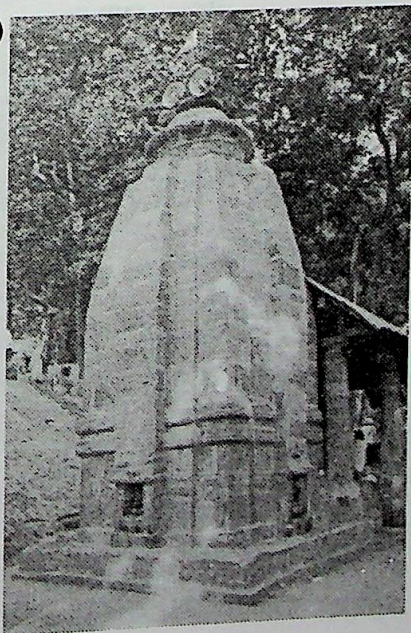
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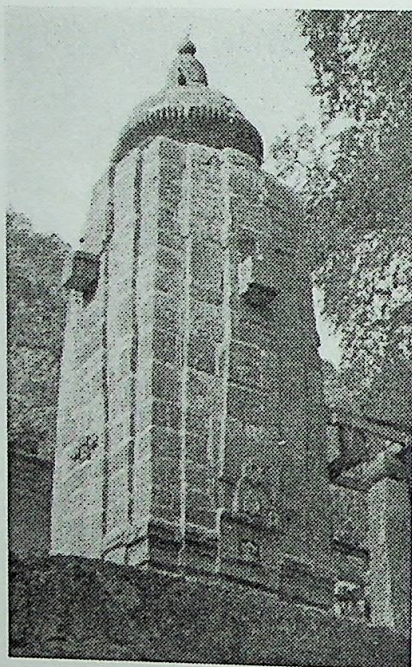
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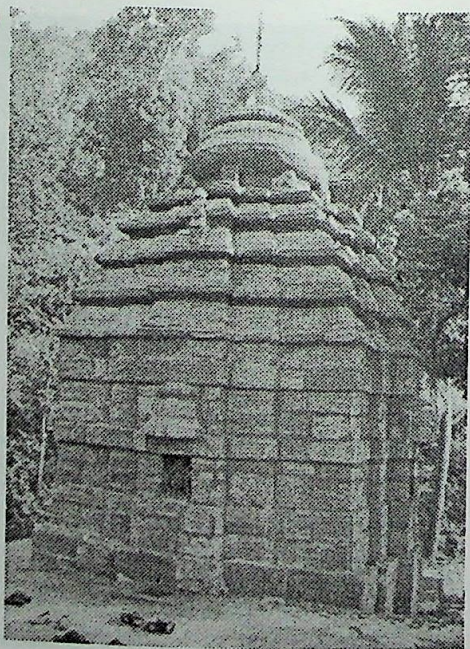
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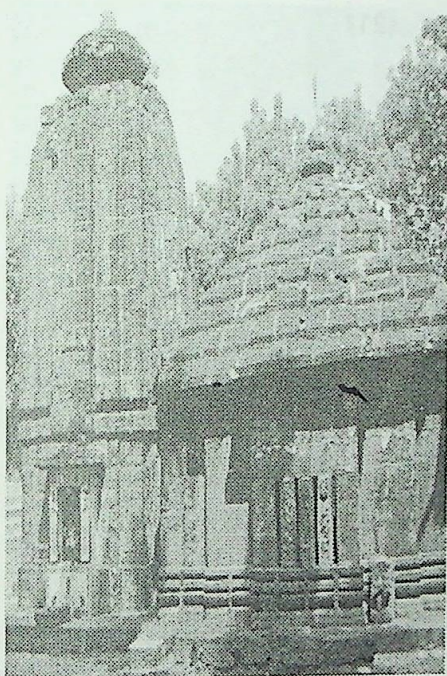
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Rekha Style Temple, Jagatiswar
Temple, Buddha Khola

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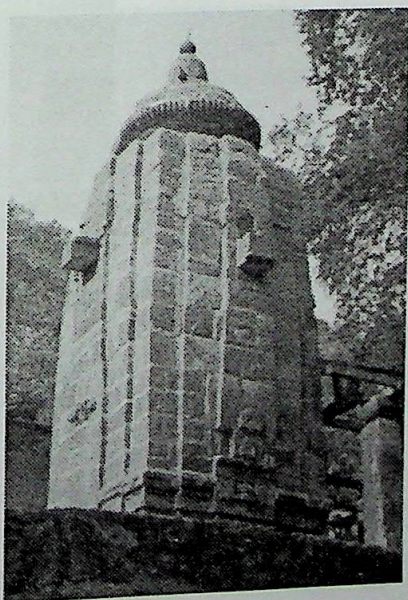
Pidha Style Mukteswar
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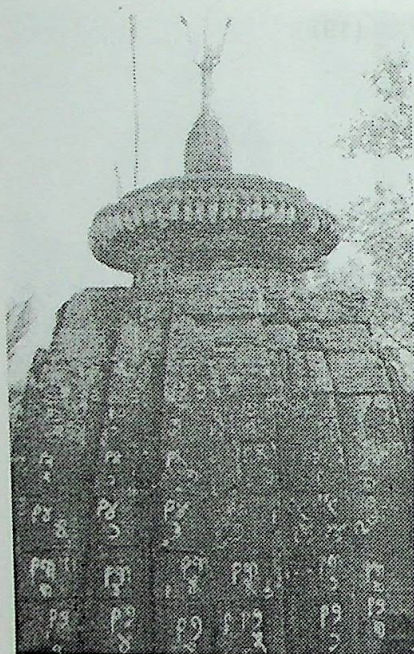
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Kuberaswar Temple, Kailas Nagar

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Rekha Style, Kuberaswar
Temple, Kailas Nagar



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Amalaka Sila, Kuberaswar
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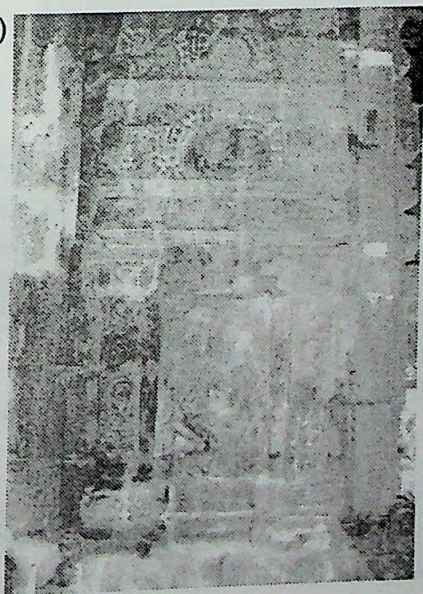
Ekapada Bhairabi
Sculpture, Kailas Nagar



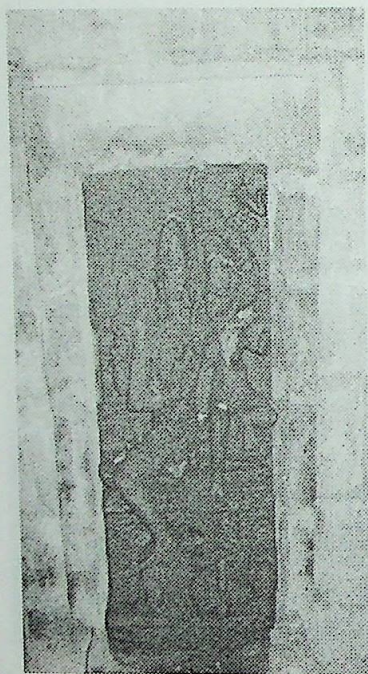
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Window Grills, Kuberaswar Temple, Kailas Nagar

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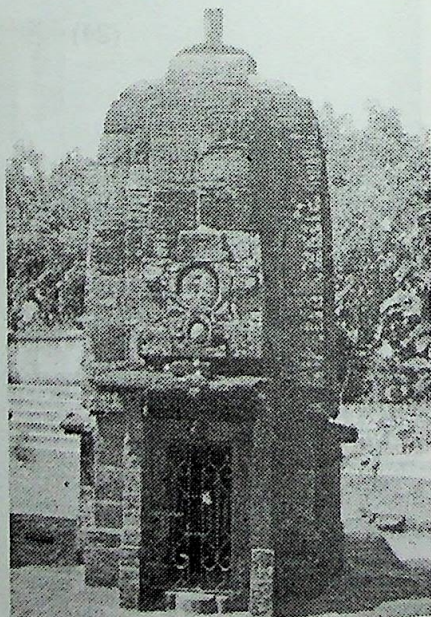
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Shiva Parvati Image, Kailas Nagar

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Parvati Shiva Image, Kailas
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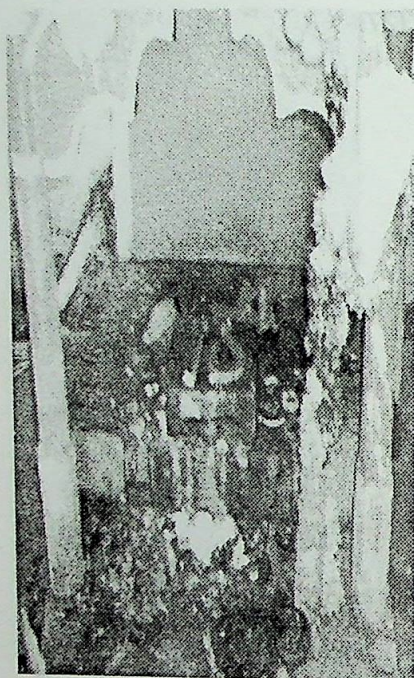
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Basudev Image, Barapali

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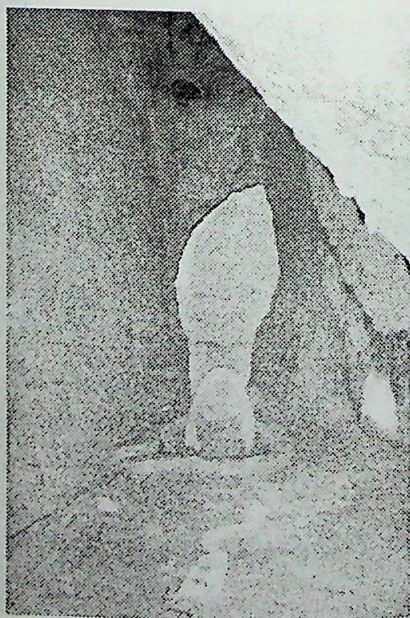
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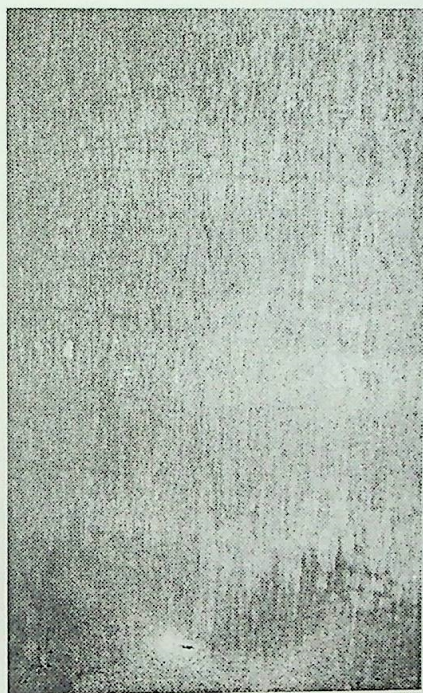
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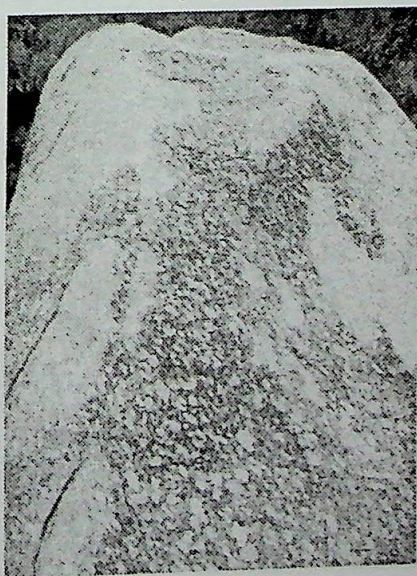
Shiva & Snake Rock Image,
Laxmi Mundia Hill Kokalaba



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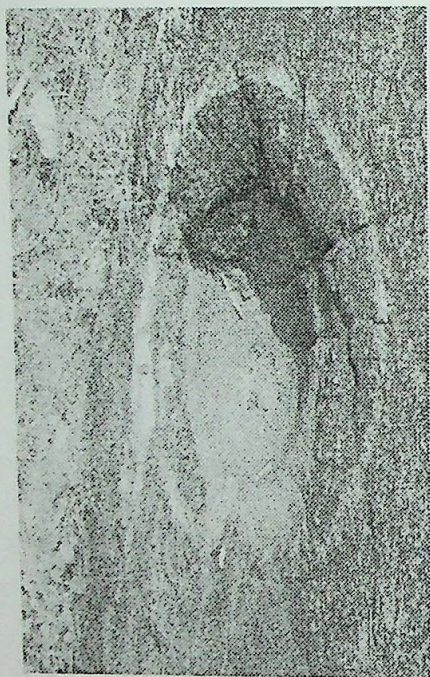
Mural Art, Laxmi Mundia Hill,
Kokalaba

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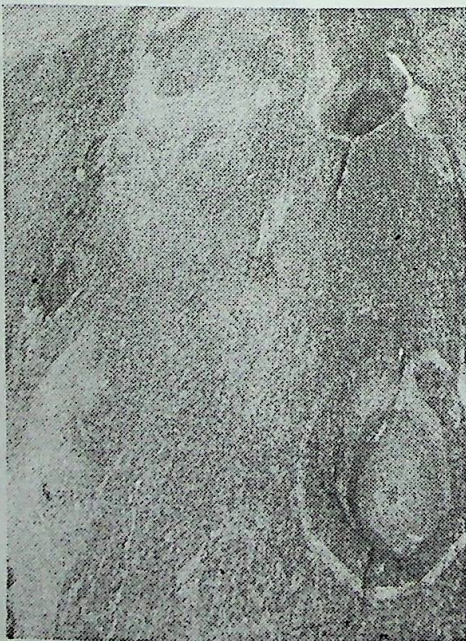
Rock Art, Laxmi Mundia,
Kokalaba

(33)

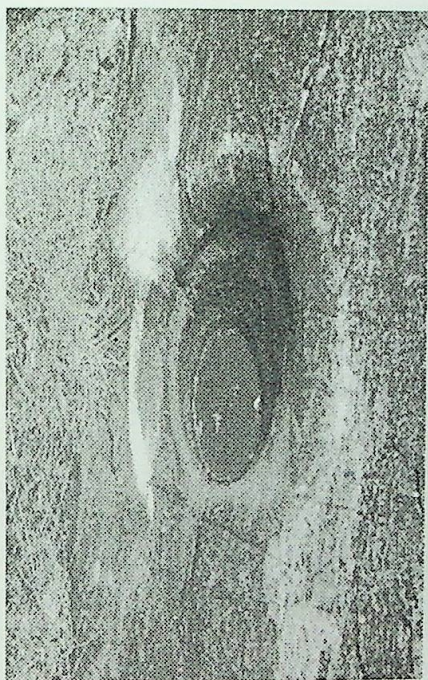


Rock Whole, Jirabadi

(34)



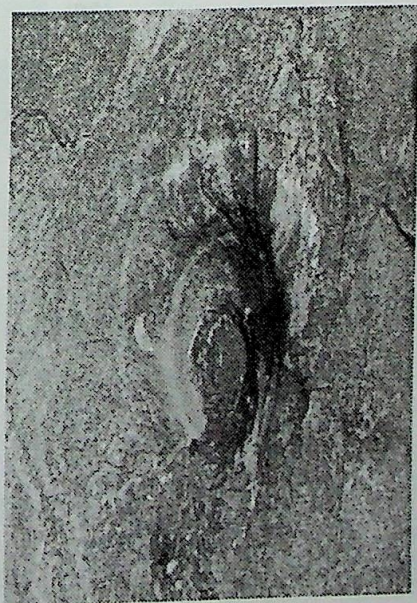
Rock Whole, Satakutuni



(35)

Rock Whole, Kumarsuni

(36)



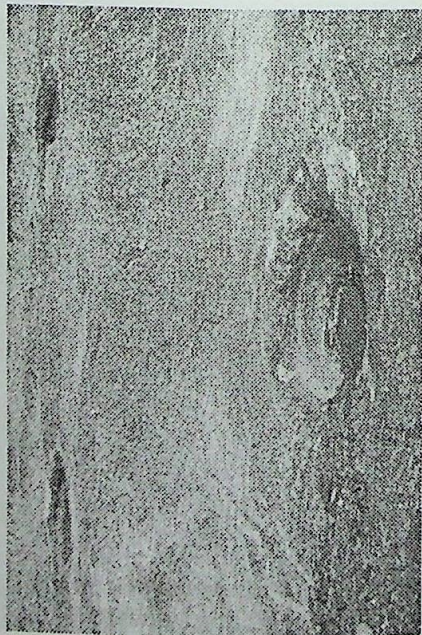
Rock Whole, Reddy
Damaodarpalli



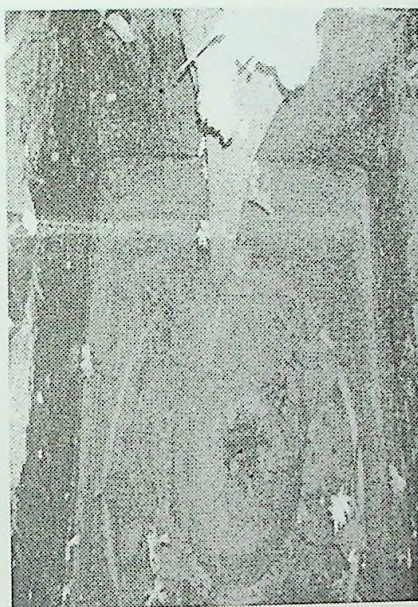
(37)

Rock Whole, Kanchuru

(38)



Rock Whole, Nuagaon



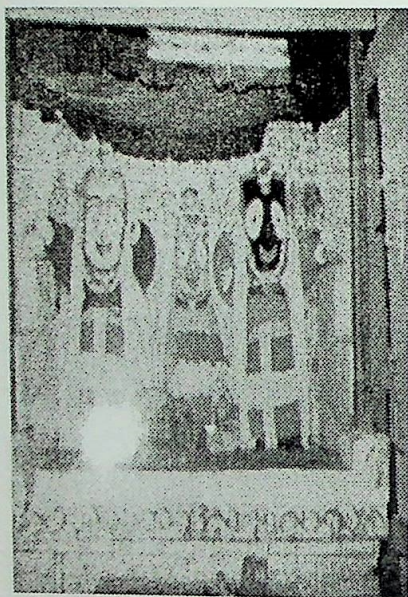
(39)

Lokanatheswar Image,
Bhamasiali

(40)



Jagannath Temple, Kulada



(41)

Jagannath Idol, Kulada

(42)



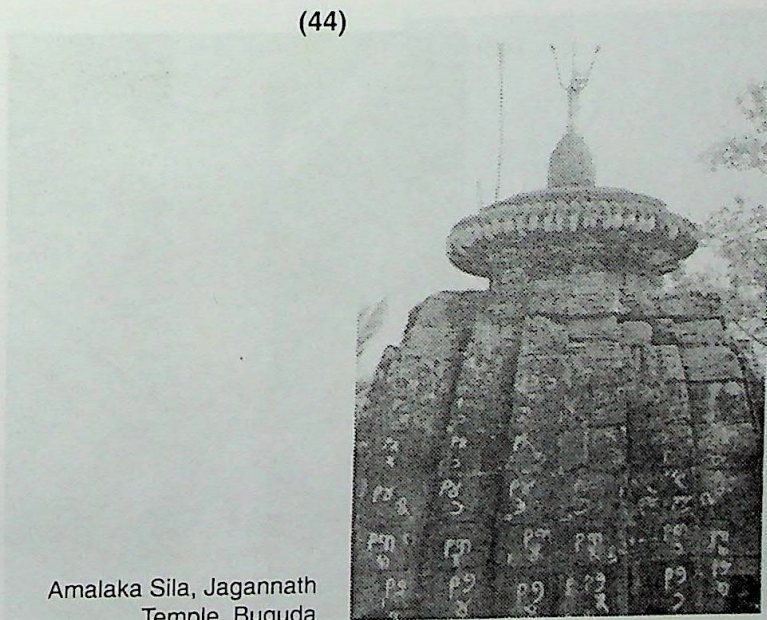
Lion on Elephant,
Jagannath Temple, Kulada



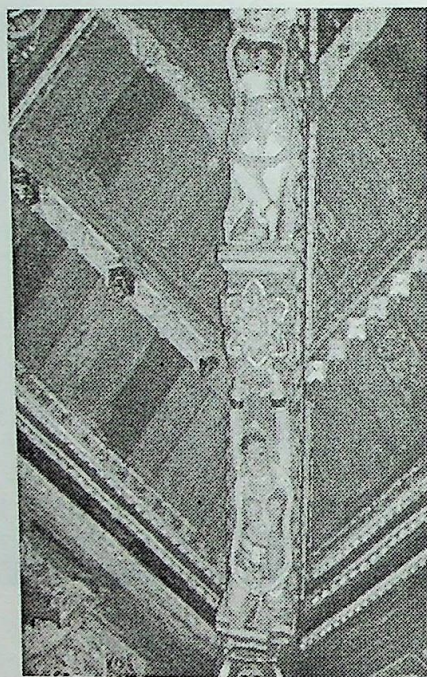
(43)

Garuda, Jagannath Temple,
Buguda

(44)



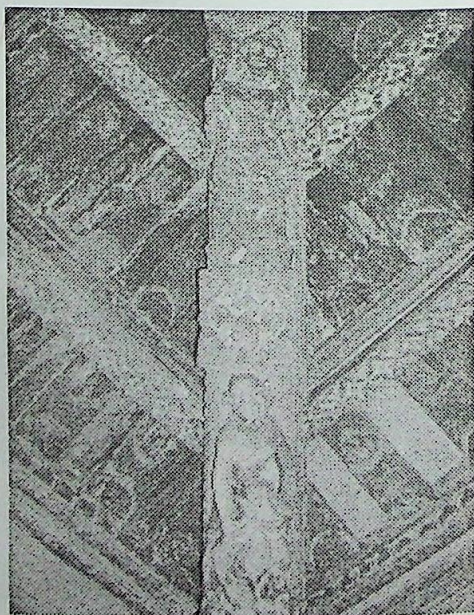
Amalaka Sila, Jagannath
Temple, Buguda



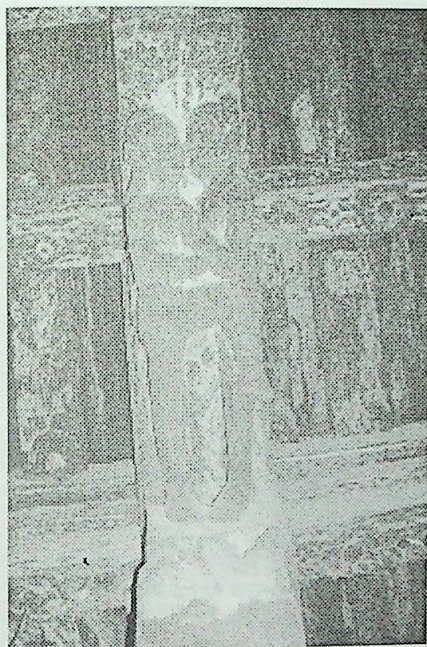
(45)

Alasa Kanya on Wood Art,
Biranchi Narayana Temple,
Buguda

(46)

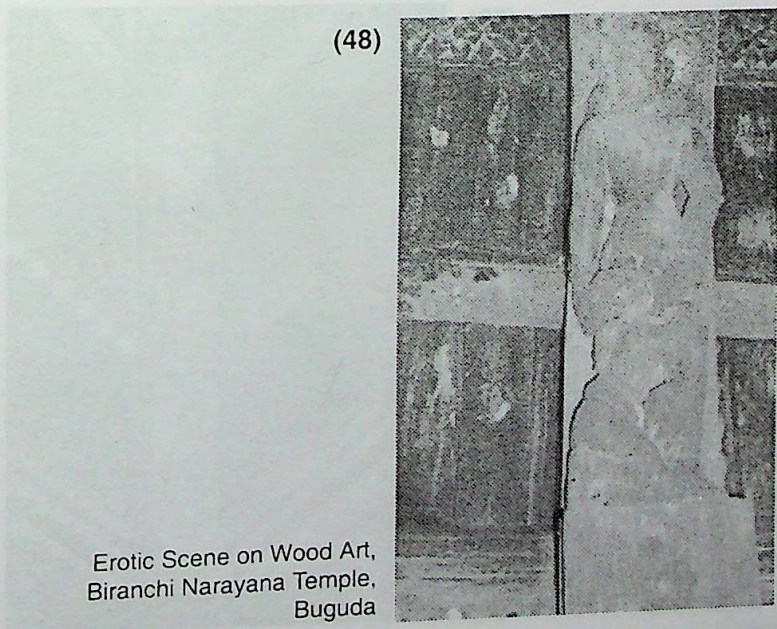


Devil on Wood Art,
Biranchi Narayana Temple,
Buguda



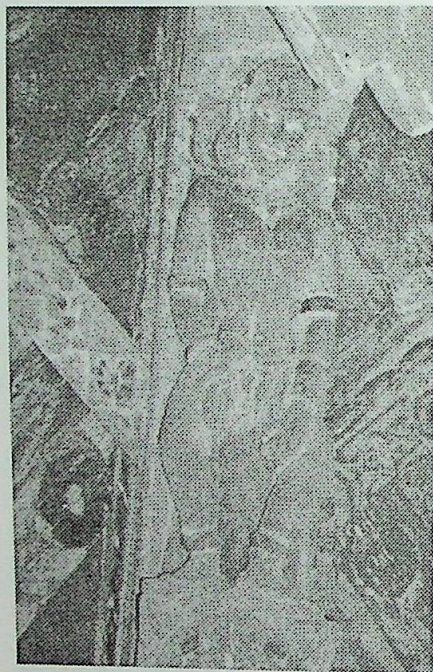
(47)

Glamorous Couple on Wood Art, Biranchi Narayana Temple, Buguda



(48)

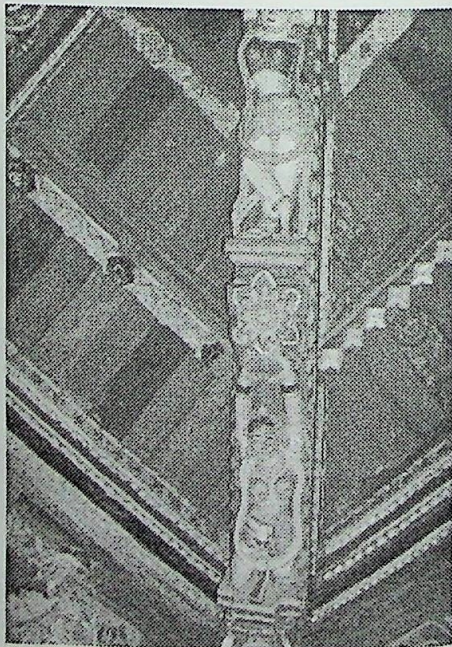
Erotic Scene on Wood Art, Biranchi Narayana Temple, Buguda



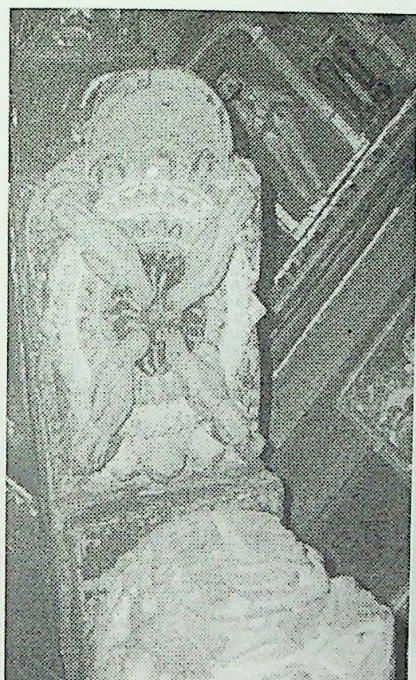
(49)

Alasa Kanya in Erotic Pose on
Wood Art, Biranchi Narayana
Temple, Buguda

(50)



Birds on Wood Art, Biranchi
Narayana Temple, Buguda



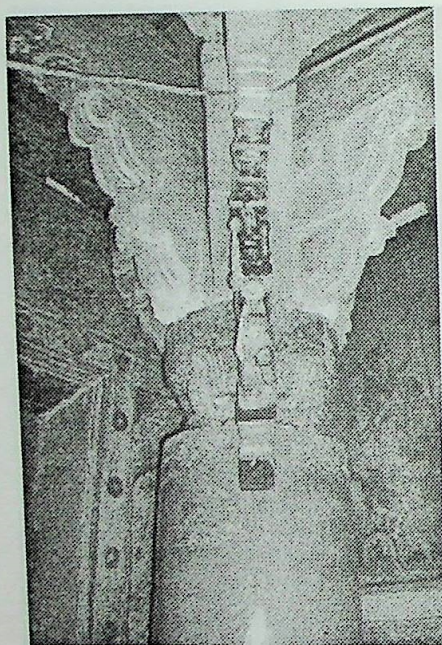
(51)

Animal Art on Wood Art, Biranchi
Narayana Temple, Buguda

(52)



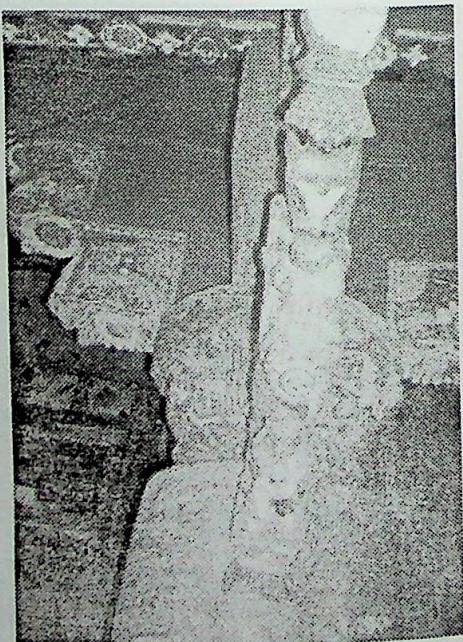
Warrior Art on Wood Art, Biranchi
Narayana Temple, Buguda



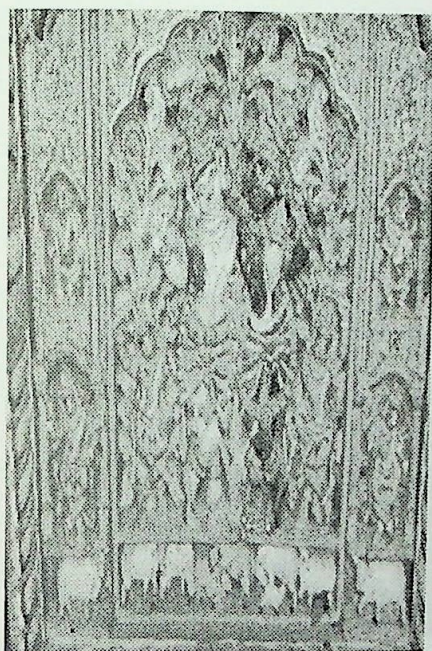
(53)

Wooden Art Pillar on Wood Art,
Biranchi Narayana Temple,
Buguda

(54)



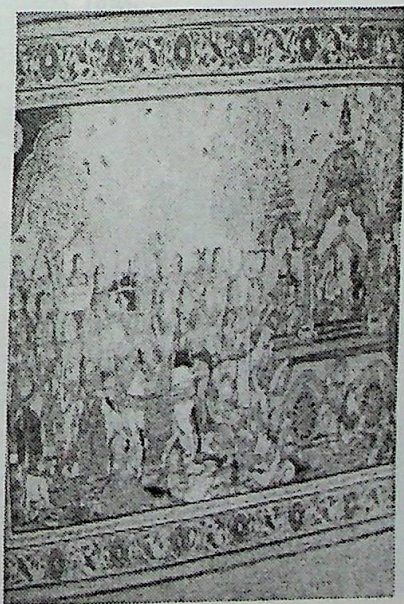
Window on Wood Art,
Biranchi Narayana Temple,
Buguda



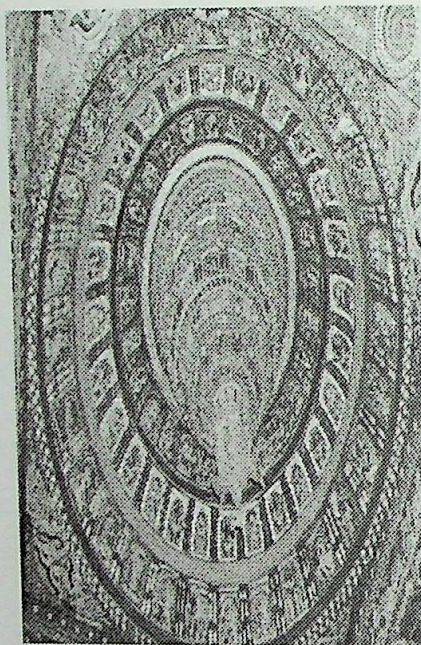
(55)

Jagannath Balabhadra On Mural
Art, Biranchi Narayana Temple,
Buguda

(56)



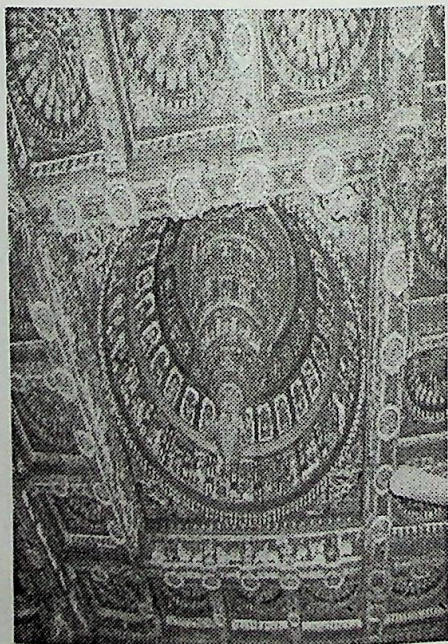
Honey Candy Wooden Art on
Biranchi Narayana Temple,
Buguda



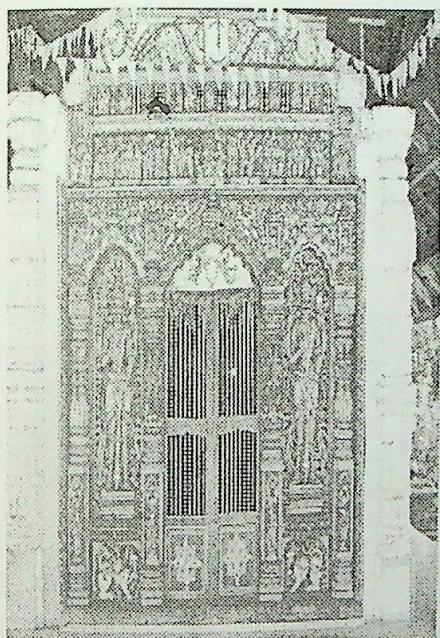
(57)

Wooden Art, Biranchi Narayana Temple, Buguda

(58)



Entrance Gate, Raghunath Temple, Natagaon



(59)

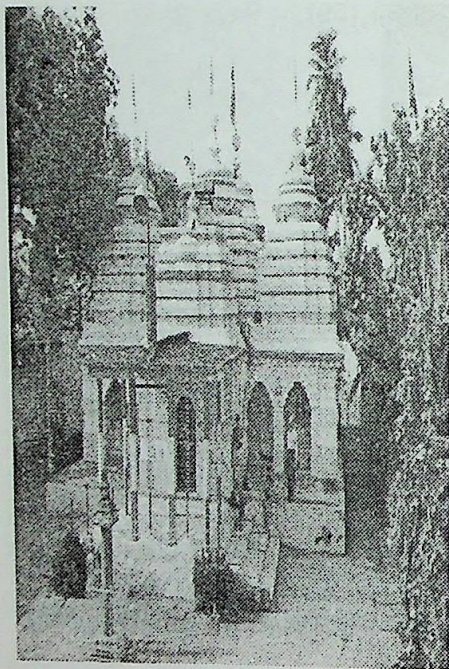
Temple without Deity, Marada

(60)



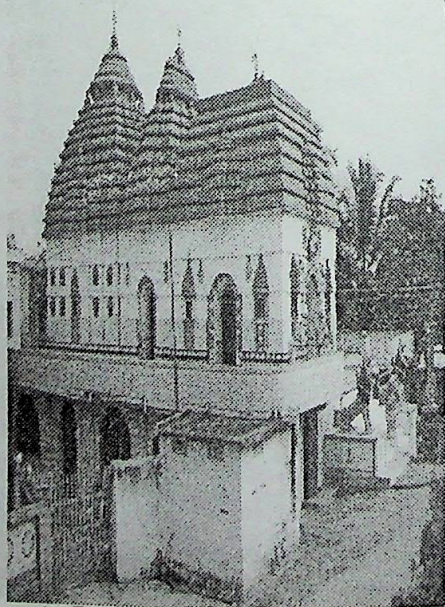
Nrusingha Temple, Aska

(61)

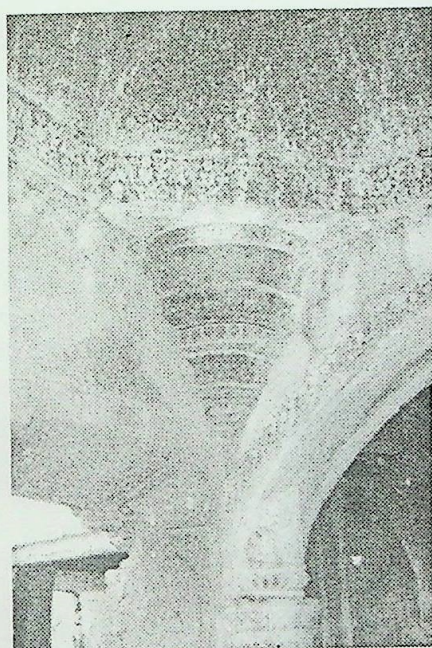


Satya Narayana Temple, Aska

(62)



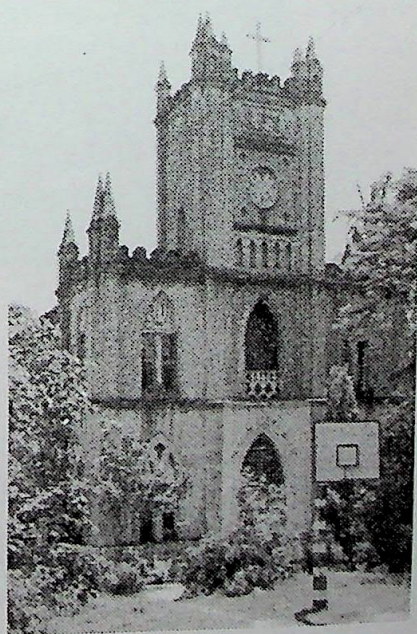
Roof Art of Anjuman,
Bhanjanagar



(63)

Art Pillar of Anjuman,
Bhanjanagar

(64)



Catholic Church, Bhanjanagar









